

NOVEMBER, 1906.

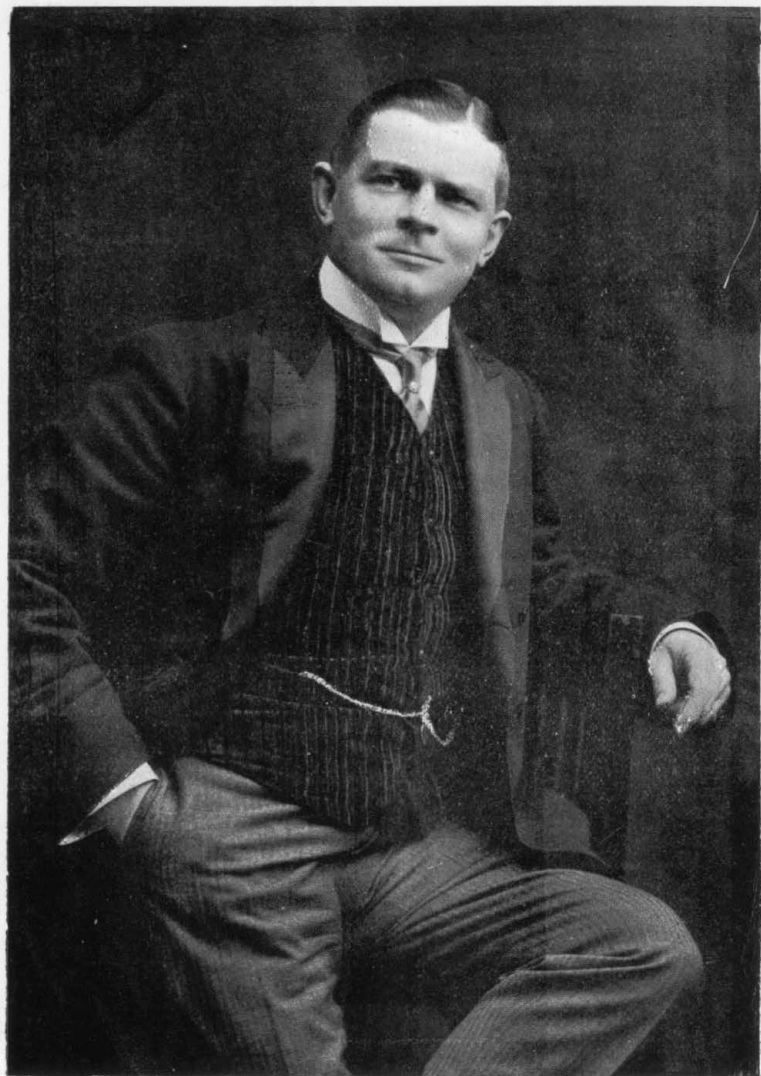
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FILM CATALOGUE, JUNE 1905.



Chas. E. Allen

Managing
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SUPPLEMENT.

August, 1906.



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URBANORA . .

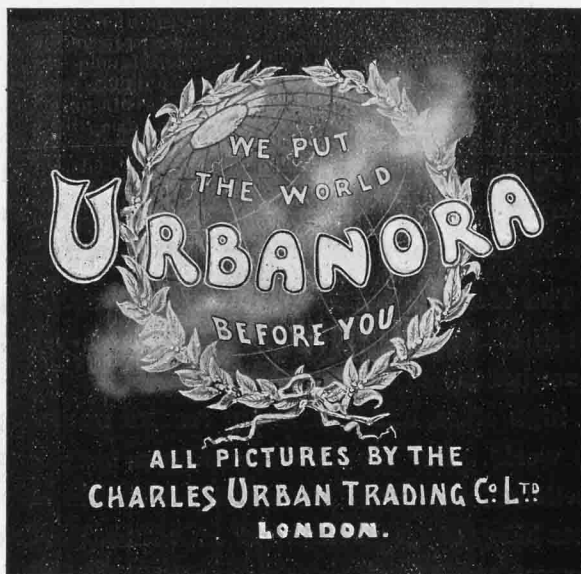
Vide **LONDON PRESS.**

"The marvels of the Bioscope in expert hands."

"Urbanora Pictures are a joy to behold."

"One could note the entire audience revelling in the Urbanora Pictures."

"The unfailingly popular 'Urbanora' is one of the best appreciated features of the Alhambra."



(Copyrighted).

URBANORA AND TOGO'S HEROES.

"Monday and Tuesday last at the Alhambra were really tremendous occasions, for the reception accorded each night to the contingent of the valiant Japs was enthusiastic to the height of "Mafeking." Truly the enthusiasm was not all on one side, for the visitors, at the appearance of the Port Arthur series of Urbanora pictures were roused to an extraordinary degree of excitement, which was only relieved by their singing the war song of their country, a chant which was given with such a ferocity of expression as must, under other circumstances, make the hair of any enemy stand on end. Except for this spontaneous outburst of national feeling, the sailor men from over the sea maintained an orderly decorum, which created an impression by its completeness."

*Re Visit of 600 Japanese Bluejackets to the Alhambra,
March 26th and 27th, 1906.*

Extract from "Sunday Chronicle," May 6th.

Bringing the World to England

By **CHARLES URBAN** (Pioneer of the Bioscope).

The grave dangers incurred by war correspondents are well known to the public, but I think I am safe in saying that very few of those who, comfortably ensconced in the stalls of the Theatre, have brought before them pictures of almost every imaginable subject, from the Fall of Port Arthur to the making of a railway engine or of a packet of pins, if you will realise the months, and in some cases years, of hard work and the risks run by cinematographers entrusted with the task of taking the pictures.

Time was when the public were content to accept the faked films which emanate in hundreds from Parisian sources. Unscrupulous film makers would arrange to bioscope the most thrilling incidents from earthquakes to bayonet charges—and all in their own back gardens!—until the public credence was overtaxed.

The task of dispelling this atmosphere of "fakism" naturally was far from an easy one, but at the present time those who have the impudence to prepare "battles in back gardens" are fortunately in very bad odour.

A Perilous Undertaking.

It is absolutely essential in these days, when the public are so well catered for in the matter of amusements, for the cinematographer to move with the times, and thus, within the past year, I have engineered no less than ten organized expeditions to bioscope various happenings in almost every corner of the globe. Mexico, Central America, South America, New Zealand, the interior of China, Japan, and even the heights surrounding Port Arthur, have all been visited in turn.

But cinematographing is more often than not a very perilous undertaking, and the difficulties which beset my photographic correspondents bent on taking the actual capitulation of Port Arthur and its surrender to the plucky little Japanese at first seemed almost insurmountable, for in order to secure pictures of the fighting when actually in progress, the man with the camera had to remain at the firing line all the time, and to approach almost to the very mouths of the Russian guns.

The operator who was at the head of my expedition at Port Arthur recently told me a story which most graphically illustrates the fearful perils incurred in taking pictures in time of war—perils which the general public never hear of.

Having taken up lodgings for the night in one of the trenches close to the Russian lines, he awoke very early in the morning to find that his position had been discovered by the enemy, who, after accurately judging the distance, poured in shell after shell until the position became untenable. As the operator, with a shower of bullets whistling round his head, clambered out of trench, his limbs benumbed with cold, and with hands feeling like miniature icebergs, a shrapnel bullet struck a soldier, who was pluckily

giving him a helping hand, in the shoulder after passing within three inches of his own head. The situation was desperate in the extreme, but after being nearly picked off on numerous occasions, a position of safety—or rather I should say temporary safety—was happily reached.

Within an Ace of Death.

That morning's fighting has been seen in picture form since the memorable day by hundreds of thousands of people in various parts of Europe, but not one spectator who has appreciated the opportunity of having war pictures brought practically to his very door can have realised that the taking of this series was within an ace of spelling death to those who undertook the task.

Some months ago it occurred to me that much of the impressive scenery of South America offered material for a splendid series of pictures. Accordingly a man was dispatched to take these pictures, and in order to secure a really satisfactory series, he travelled for miles upon the cow-catcher of a train.

This mode of transit—I am not speaking from personal experience—is scarcely an ideal one from the standpoint of comfort. But when various animals station themselves upon the line and refuse to budge without, so to speak, making the acquaintance of the cow-catcher, the position becomes positively perilous for the occupant bent on taking pictures.

And so the bioscoper found it. After travelling for several miles, and taking some splendid pictures, he suddenly saw two mules upon the line, which, in true Don Quixote fashion, boldly confronted the fast-approaching engine. It was impossible for him to escape from his position, and when the train ran into the mules the bioscoper was hurled with terrific force against the boiler. The camera was "put out of action," and the operator and the engine were the unwilling recipients of a liberal dose of the component parts of two mules.

The Unfriendly Chinaman.

Central China offers peculiar facilities for good moving pictures, but, unfortunately, the native prejudice to the camera takes rather an unpleasant form, for they have an unfriendly and somewhat cannibalistic way of wishing to serve up white visitors in "minced form," and in consequence European operators who are sufficiently foolhardy to undertake the task of obtaining pictures of life of these unsociable people would probably experience the delights of being trussed like a chicken, or roasted on a bonfire.

So, in order to obviate these forms of greeting, I have commissioned a Chinaman to penetrate into the heart of Central China, and after spending several months in learning the intricacies of bioscoping, he recently set out, and is, I hear, doing extremely well.

Probably most people will be intensely surprised to learn that the life of a conscientious cinematographer is far more dangerous than that of the "knight of the pencil," the war correspondent. But the fact of the matter is, that the latter has only himself, his pencil, the indispensable tooth-brush, and his note-book to carry about with him, while the bioscoper, wherever he goes, must take with him a comparatively bulky camera, boxes of films, and various other none too portable paraphernalia.

Still, there is, strangely enough, an indescribable fascination surrounding the quest of securing pictures under perilous conditions, and I know many men who, on being offered a choice between an easy and a dangerous expedition, will unhesitatingly choose the latter.

CHARLES URBAN

SUPPLEMENTARY LIST OF *Latest Urban Films*

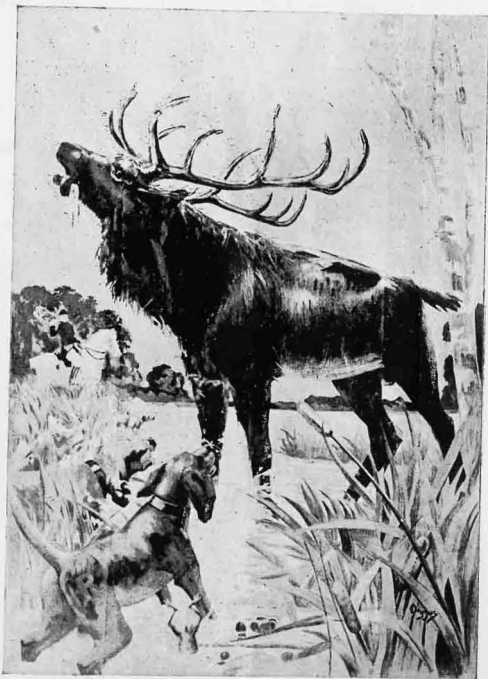
Best Photographic Quality throughout.

1508 ... THE GREAT FOX HUNT.

A NEW SERIES.

Offered for first time without Exhibition restrictions.

- 1—The Master of the Hunt, the Huntsman and Hounds, on their way to the Meet
- 2—Arrival at the Park Gates
- 3—The Field make for Covert Side, and leave the Meeting Place.
- 4—The Juvenile Hunter and the Donkey
- 5—Off to Covert—after the Hounds—over the Old Bridge
- 6—Proceeding through the Fields towards where the Fox is expected to break Covert
- 7—"Yaaai!" away goes a Fox, and Hounds lead the Field a pretty gallop across Country
- 8—Riders taking a Hedge
- 9—The Hounds in Full Cry
- 10—The Field has to Ride Hard, if they wish to see the End of the Run
- 11—Hounds and Riders
- 12—"Tally Ho!"—closing in on Master Fox
- 13—End of the Run—the Kill in the Snow
- 14—The Huntsman takes the Fox from the Hounds to save his Brush and Mask
- 15—The Carcase to the Hounds
- 16—Trophies—giving away the Brush



Our friends across the Channel tell us that we English say, "It is a fine day; let us kill something!" We

No. 1509. Posters, "STAG HUNT," in 6 Colours
Size 5 feet by 3 feet. Price 9d. each net.

certainly are out to kill something to-day, but it is the love of hard exercise and skill in out-door sport, not a cruel wish merely to take life, that has brought this large gathering of sportsmen on horseback together.

We are in the heart of Merrie England, on our way to a Meet of Fox-hounds in the Park, which lies spread out dotted about with grand old elm trees, before one of those "Ancestral Homes" of which we are so proud. Riders many and riders various arrive, and now here comes the Master; the Huntsman, with his spick and span Pack, arrives. The Master soon gives word, and the hunt-man trots the pack through the park gates, over the old bridge and off to the Home Wood, whither follow all the riders.

We have not long to wait, for a Fox breaks cover close to where the first whip is watching, and hounds are cheered out of cover on to his line, then away we go. It is a mild morning, although there was a fall of snow yesterday, and hounds go strong upon a hot scent, leading the field a swift race across the meadows and ploughed land with their intervening fences and hedges. The pace and the stiff jumping are beginning to tell, the ranks of the foremost are thinning, and there ahead of us goes Mr. Fox, hounds closing rapidly on him. "Tally-ho!" there he goes. Then soon the cry is "Who-whoop!" for they have run into him right in the open, a seething mass of hounds, into which the huntsman, giving his horse to another, quickly dives, and emerges with the dead fox.

"Keep your horses back, gentlemen." Yes, indeed, we will, for the hounds are having a stormy tussle over the carcase, whilst the trophies of the chase, the Brush and Mask, are given away, and so ends our day's Fox Hunting.

400 feet

1509—

THE DEVONSHIRE STAG HUNT.

By kind permission of the Master of the Hunt.



Off to the Hunt over the Downs.

- 1—Babyhood—Promising Young Puppies
- 2—The Devon and Somerset Pack
- 3—Hounds "At Home"—Feeding Time in Kennel
- 4—On the way to the Meet
- 5—The Meet, in an old Somerset village
- 6—Hounds and Riders Pass through Dunster
- 7—A Hunting Morning—On the way to Exmoor
- 8—Late Comers make up for lost time on the hard high road

- 9—Meet on the open moor, near Dunkery Beacon
- 10—Kennelling the Pack at Cloutsham—In the Barn
- 11—Calling out the "Tufters"—About five couple of wise old hounds used to find the deer
- 12—Going into the Woods to try for a Stag
- 13—An old "Native" locating the Deer
- 14—A Monarch of the Moor breaks out of the woods
- 15—The Stag makes a Double and leaves his Hinds
- 16—Riding back for the Pack (*i.e.* all the hounds previously left kennelled in the barn.)
- 17—The pack is released and taken to where the Stag crossed the hill.
- 18—Full Cry on the line of the Stag
- 19—Away over the bracken
- 20—The Stag makes for a river and gives a lively time
- 21—He breaks through hounds and makes for the hill-tops again
- 22—Good going over Lucott Moor
- 23—The pace begins to tell and the Stag makes for the wooded valley
- 24—Being hard pressed, takes to water
- 25—Pursuit up stream
- 26—At Bay—A dangerous customer
- 27—At Close Quarters—Too close to be safe
- 28—Away he Goes—Having baffled his pursuers he makes toward the coast
- 29—View of the Hunters over the hills
- 30—Porlock Vale and Hurlstone Point lie spread beneath—The stag has gone through the corners, down to the rocky coast below, and out to sea
- 31—The Fishermen bring him in
- 32—Landing the kill
- 33—Breaking up the Stag—Tit-bits for the hungry hounds
- 34—Preparing for the homeward return of the pack
- 35—Tired hounds bathing in the cool water
- 36—Blooding a novice
- 37—Examining the dead stag's antlers and judging his age
- 38—Carting stag home for venison
- 39—Hunters return home
- 40—A cool drink by the wayside

Total Length 525 feet.



Pursued up Stream by the Pack.

1510 ... The Exmoor Otter Hunt.

On the borders of the Exmoor Country so vividly described by Mr. Blackmore in "Lorna Doone," is the great Dunkery Beacon, the highest point of land in the South-West of England. On the slopes of this young mountain, whose name recalls tales of beacon fires lit to warn the affrighted peasantry of more wild deeds and maraudings of those rascally Doones, up among the tall heather, so bleak in winter, so glorious in its mass of purple in autumn, are many bogs and "soft places," treacherous to the unwary horseman. Out from these glowing patches of green bog moss, trickle little silver streamlets, which joined by yet others, form themselves into small rivers in the deep valleys some miles below. **These are the haunts of the wild Otter**, where he lives in a wild land alone. Yet not always alone, for to-day, although the August sun has but recently risen, there are many people gathering at a little village of whitewashed and thatched cottages nestling among gnarled old walnut and other trees.

A hunting horn sounds in the distance, setting the village dogs barking with excitement, and soon round the corner of the lane there comes **the Master with his pack of big Otter Hounds**, and bevy of shaggy, rough-coated terriers, the latter yelping and straining at their leashes.

Over the meadows we go first, Hounds trying the stream bit by bit, then into the woods, where in the shade of the old trees and mass of tall tangled undergrowth, hounds are almost hidden from our view. **We have scrambled over many hedges**, helping the ladies over at some times, at others ungallantly having to leave them in order that we might get the Bioscope's omniscient eye pointed upon the hounds as they begin to whimper and feather on some faint scent.

Soon we leave the path and take to the water, wading in and out of cool pools, tripping and slipping on the boulders to the peril of the Bioscope. The hills have closed in on either side, fine old oak trees, rich in green, their trunks covered with green lichen, rise up around us, yet we have not found an Otter. But what is that? One old hound hugging the bank gives a whimper, the others gather round, and the terriers wishing to have their say, dash up and look important; then there is a splash, a streak of shining grey flits across the water, and we are away full cry. Hounds giving tongue, terriers barking, and some local country gentlemen loudly shouting, we race up stream. "Give the hounds room, and don't yell," promptly cries the Master; the whips take up their positions, cheering on the hounds, and **thus we go up the stream**, till at last, in a clear deep pool, the sides of steep rock covered in rich green moss, among a tangled mass of dead tree trunks, Mrs. Otter gets away underground. Then the terriers have their day working down into her underground refuge, and out she pops to lead us yet further up among the hills, when at last, **surrounded and secured by hounds, she is caught, not killed**, for she has to go to a North Country Park to live quietly for the rest of her days.

A sack has been brought, and with bitter cries from those who hold it (for Mrs. Otter can, and does, use her teeth), she is safely "bagged," whilst the disgusted and **bloodthirsty terriers, tied up safely out of reach**, bewail in their own undignified way, the fact that they have not been allowed to slay their foe.

The sun is now high over our heads, and with cheery "goodbyes" to the Field, the Master and Whip walk their pack home, many miles over the hills, back to kennels once more, in time for their evening meal.


The Siege and Surrender of Port Arthur.

From February 8th 1904, to January 2nd, 1905.

Showing incidents during the investment by the 3rd Imperial Japanese Army, under Command of General Baron Nogi, in the trenches and the battlefields surrounding Port Arthur. U.S.M.

THE ONLY GENUINE PICTURES OF THE WAR.

For full description see our JUNE CATALOGUE.



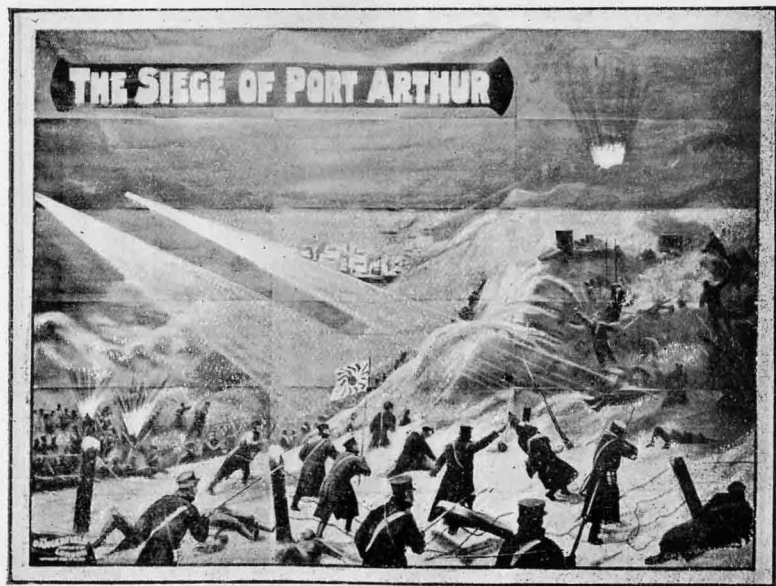
THE GREAT
RUSO-JAPAN WAR
 Pictures by Concession of the
RUSSIAN AND JAPANESE
ARMY OFFICIALS.
 specially granted to the
CHARLES URBAN TRADING CO.
LONDON - PARIS NEW-YORK, L.P.

The most wonderful series of Animated Pictures since the invention of Cinematography.

1531 ... "THE SIEGE."

- 1—A Regiment of the 3rd Division Japanese Imperial Army leaving Tokio for the front.
- 2—General Baron Oshima at council with officers.

- 3—Ammunition Transports in mountainous district within six miles of Port Arthur.
- 4—Troops Marching over Hills within three miles of Port Arthur.
- 5—Cleaning Guns after an Action.
- 6—Inspection of Guns in the advance trenches 200 yards from Russian lines.
- 7—Panorama of Erhlungshan Fort and Surroundings. Every hill is capped with Russian fortifications. Showing Japanese trenches and battlefield around 203 Metre Hill.
- 8—Transporting an 11-in. Gun, weight 17 tons: the united efforts of 500 men required.
- 9—Field Gun in Action during the attack on 203 Metre Hill.
- 10—The 11-in. Howitzer Siege Guns pouring 500-lb. shells into Port Arthur.
- 11—Blowing up the West Erhlungshan Fort, and the Assault on December 30th, 1904. The capture of this fort decided the surrender of Port Arthur.
- 12—West Erhlungshan Fort after the Capture.—Showing entrances to underground shelters used by the Russian garrison, and havoc wrought by Japanese shells.
- 13—Baron Oshima inspecting Torpedoes found in the captured fort.



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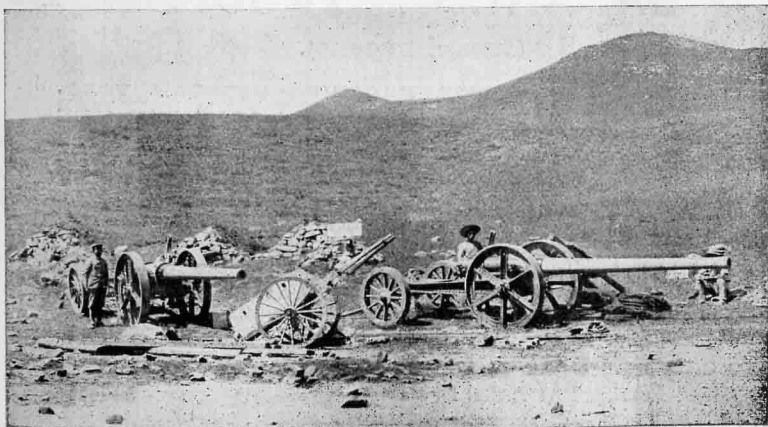
Ditto, Size, Double Crown, 1-sheet. Price 2½d. each net.

- 14—160 Russian Prisoners found entombed in Erhlungshan Fort; balance of garrison were all killed by Japanese shells during the attack.

"THE SURRENDER."

- 15—The Historic Place of Meeting between General Baron Nogi and General Stoessel, January 5th, 1905. The Chinese house in the ruined village of Swishiyung where the meeting took place.
- 16—Arrival of General Baron Nogi to arrange terms with General Stoessel.
- 17—General Stoessel, Colonel Reiss, Lieutenant Maltchenko, Lieutenant Nabelskoy and escort of Cossacks leaving after their meeting with General Baron Nogi.
- 18—General Nogi and Staff leaving after arranging terms for the capitulation of Port Arthur.
- 19—Russian Prisoners leaving Port Arthur under Japanese escort.
- 20—Transport of Prisoners' Baggage to the Railway Station.
- 21—Arrival at Station of General and Madame Stoessel and the Russian officers who were given a parole, January 12th, 1905.
- 22—Train leaving Port Arthur for Dalny bearing General Stoessel and parolled officers and soldiers.
- 23—Triumphant Entry into Port Arthur of the Japanese Army, January 13th, 1905, General Baron Nogi, staff, and foreign military attachés reviewing the entry of the victorious troops in the New Town, Port Arthur.

Supplied only in Total Length 1,500 feet.



1529 ... UNIVERSAL PEACE

A beautiful, allegorical picture of the inauguration of peace amongst all the nations. Peace, in the guise of a beautiful maiden, enters, and mounting a central pedestal summons all the nations into her presence. They advance in couples: England and America, Germany and France, Spain and Italy, and as each couple make obeisance to Peace they also cordially shake hands with one another, Peace meantime waving over them the olive branch. Lastly enter Russia and Japan, and their reluctance at the first to clasp hands brings a gentle protest from all the nations, and finally they both fall on their knees at the foot of the throne of Peace, having first cordially shaken hands and laid down their banners intertwined, the film thus finishing up with an impressive and artistically beautiful tableau.

Photographed on the London Alhambra Stage during a Special Performance of the Finale to the L'ENTENTE CORDIALE BALLET. **100 feet**

1530 ... ENGLISH AND AUSTRALIAN CRICKETERS

The film opens with some of the most notable of the Australian team entering the Grounds at the Crystal Palace, Mr. Clem Hill, accompanied by Mrs. Hill, and Victor Trumper being well shown. We have then capital portraits of Dr. W. G. Grace, and Mr. Murdoch, a former Australian captain. Next, practice at the nets, Armstrong, Hill, and Duff batting; also several of the English team at bat and bowling practice—close views, giving large images, enabling the style of each player to be studied. The popular Mr. Poidevin is depicted giving post card autographs to admirers, and then there is a fine portrait group of Grace, Jessop, Darling, Warner, and many other celebrities in front of the pavilion. Splendid portraits of the teams entering the field to begin play, and a concluding short section of the actual match while in progress, make this a most representative picture souvenir of the visit of the Australian team. **350 feet**

JAPANESE TROOPS

(Miscellaneous).

1532 ... JAPANESE TROOPS MARCHING THROUGH YOKOHAMA AFTER THEIR RETURN FROM THE WAR **125 feet**

1533 ... JAPANESE TRANSPORTS PASSING THROUGH DALNEY AND BUILDING DEFENCES WITH SACKS OF SAND **100 feet**

1535 ... JAPANESE TROOPS IN PORT ARTHUR

The investment of the captured Fortress by Japanese who celebrate the events by a gigantic luncheon given to the officers and men in the open square of *New Town, Port Arthur.*

200 feet

1536 ... A TRAIN OF RUSSIAN PRISONERS OF WAR
Leaving Port Arthur for Dalney. **50 feet**

NOTE.—The above pictures are supplementary to our 1531 "*Siege and Surrender of Port Arthur*" Series.

1538 ... AGRICULTURAL PURSUITS

The exceedingly interesting set of pictures included in this series, which it has taken over two years of almost continuous work to get completed, exhibits every phase of Agricultural industry in the various seasons. It is also representative of the methods in vogue in both the old and the new world, and the comparison between the hand methods of the former and the elaborate machine methods of the latter are very instructive. The pictures are of operations carried out in England, France, Canada and the United States. The excellence and completeness of the pictures in this series may be inferred from the synopsis of the various sections.

ENGLAND.

- 1—Reaping Bracken with Scythe, on hillside.
- 2—Hauling Cartload of Bracken. Exmoor.
- 3—Ploughing with Team.
- 4—Cutting Wheat with the Scythe.
- 5—Reaping with Team.
- 6—Stacking Hay.
- 7—The typical English Farm Hand—Refreshments.

FRANCE.

- 8—Furrowing with Oxen.
- 9—Sowing by Hand.
- 10—Harvesting with One Horse.
- 11—Binding Sheaves by Hand.
- 12—Threshing by Engine (Steam)
- 13—Binding Straw and Sacking Grain.
- 14—Horse and Oxen Transport of Sacks of Grain and Bales of straw.

AMERICA.

- 15—Gathering Wheat Sheaves on Prairie.
- 16—Steam Threshing in Canada.
- 17—The Great 40-horse Harvesting machine.
- 18—The Latest American method. Harvesting, threshing, sacking grain and baling straw by a machine (drawn by 40 horses and mules), in one operation.

Total length 550 feet

1539 ... GREAT MILITARY TOURNAMENT AT SAMUR

The military training school at Samur is the greatest in France, and one of the greatest in the world. Tournaments are held there annually, displaying the greatest achievements in cavalry training. The fine action of the horses and the daring, skill and alertness of the riders show the perfection to which the system has attained. Officers from all parts of France specially attend these wonderful displays for instruction and experience. The whole tourney depicted in the following eight scenes are brimful of the most spirited action and animation throughout, making up one of the finest military series ever photographed.

- 1—Arrival of French military Officers and Ladies.
- 2—Sword Play, Lance and Ring, Cleaving the Turk's Head.
- 3—The Review and musical drive by Cavalry.
- 4—Artillery manœuvres—eight squads and guns.
- 5—The Kicking Horse Squadron.
- 6—Volley Firing and unlimbering Display (Artillery).
- 7—Mounted foreign military Attaches—Review.
- 8—Cavalry Charge and Volley Firing with Revolvers.

Total length 300 feet

1540 ... MILITARY REVIEW AT CAPE TOWN

Grand assembly of South African troops. Splendid subject.

75 feet

1541 ... LIFE IN A GOLD MINE COMPOUND, SOUTH AFRICA

This exceptionally interesting picture of the interior of a South African Mine Compound is absolutely unique, as permission is seldom or never granted to photograph there. Here the Zambesi natives and Kaffirs are seen disporting themselves in the most ludicrous and extraordinary manner, during their leisure time, with music, dance and song. The picture taken in the "Compound" of the Zimmer Gold Mine on the Rand is of special interest, since the advent of the Chinese coolie or "Yellow Slave" of the twentieth century, which has recently absorbed so much of public attention.

75 feet

1542 ... DO NOT FLIRT NEAR A POND

Here we have a Benedict who meeting a charming girl, decides to accompany her and obligingly carries her parcels. He is observed and followed by his better half, a lady of ample proportions, until the couple, through several scenes of their love-making rambles, are overtaken, and a fight ensues. Explanations lead both ladies to unite against the deceiver whom they chase backwards into a duck pond, and as he endeavours to emerge in a very bedraggled condition, they pelt him with sundry packages and remain the victors.

100 feet

1544 ... POTATOE PEELING CONTEST

Thirty boys take part in a spirited potatoe peeling contest, the extraordinary rapidity with which the tubers are peeled, trimmed and in the washing water being quite an object lesson to clever housewives. The winning competitor peels and trims at the astonishing rate of a stone of potatoes every three minutes. As each competitor finishes he comes forward into the front of the picture and pours out the contents of his peeling pail on to a sack. The prizes are then awarded by Mr. Horace Pearce, through whose courtesy the picture was arranged. An animated and amusing subject.

100 feet

1545 ... GYMNASIUM ON BOARD THE N.D.L. s.s. "EITEL FREDERICK"

An excellent interior view of the upper deck gymnasium on this famous liner, showing the mechanical saddle with lady rider going through the regular exercise; also the massage machine, and the cycle trainer, with lady and gentleman in training. The elaborate arrangements provided here for keeping the ocean traveller "in condition" during a long sea voyage are well depicted.

75 feet

1546 ... PANORAMA VIEW OF THE UPPER PART OF SOUTH-AMPTON WATER, from the Docks at Southampton.

Giving good views of N.D.L. Union Castle, and other ocean liners. Some of these are being painted and renovated, and the colossal size of the ships is brought out well by the seeming diminutiveness of the staging, and men at work on the ships sides. Good water effects.

125 feet

1547 ... STRIKING BOOTMAKERS MARCH IN LONDON

The march of the famous Raund Bootmakers, depicted at several points on their historic march. The determined and business-like deportment of the strikers; the excellent portraits of the leaders and more prominent participants, and the animated throng of cyclists and general public, who accompanied them make up an excellent subject. Fine photographic quality.

125 feet

1548 ... THE TEMPEST

The Shipwreck Scene in Shakespeare's comedy, as produced at His Majesty's Theatre by Mr. Beerbohm Tree.

This remarkable picture, taken under the ordinary conditions of stage lighting during representation, illustrates the great advances in animated photography which the "Urban" Camera has rendered possible. The shipwreck with all its intense realism is reproduced with startling detail. The lightnings flash, the billows leap, and roll, and break, until on the tossing ship, where the terror stricken voyagers can be seen wildly rushing about, the mast snaps and crashes on the deck. Three views are given on the film, each from a more distant point as the wreck recedes, and as the film is issued tinted to the suitable weird moonlight colour, the effect obtained is very fine. It is also issued artistically coloured, which greatly heightens the wonderful effect of what is unquestionably one of the greatest triumphs of stage production ever attempted.

Coloured, with most realistic effects ... £5

Photographed through the courtesy of Mr. BEERBOHM TREE, by special and exclusive arrangement. **100 feet**

MISCELLANEOUS.

1552 ... WORLD'S CYCLING CHAMPIONSHIP RACES AT THE CRYSTAL PALACE, May 20th, 1905

The film opens with the celebrated English champion, Tommy Hall, breaking the 10 miles motor-paced record, paced by Hoffman. Then the finish of the half mile handicap. There is next shown famous motor cyclists coming on to the track with their machines, and the start, race and finish of the 3 mile motor handicap. Next the awarding of prizes, which was done at the end of each race. Noted English cyclists coming on the track, first rate portraits, engaging in the one mile open handicap, and receiving prizes, and concluding with the International Championship Race, start, race, finish amid great enthusiasm. Fine portraits of Kramer (America), Mayer (Germany), Friol (France), Schilling (Holland). A splendid cycling subject.

225 feet

1553 ... LANCERS MUSICAL RIDE AND CHARGE

A fine film of the 21st (Empress of India's) Lancers going through a most spirited programme, and finishing up with the grand Balaclava charge, executed in a most dashing manner. Good subject.

50 feet

1554 ... THE DERBY RACE, May 31st, 1905.

A splendid reproduction of the famous race, with all the usual dash and go—description in detail superfluous in such a well known subject.

60 feet

1555 ... DOOM OF THE CRINOLINE

The threatened revival of the Crinoline as an accessory of feminine adornment was so pronounced during the past summer, when the fashion journals of both Paris and London prophesied its coming, induced us to believe that a really well thought-out and well arranged skit on the subject would be welcomed. This film—the outcome presents the tragedy in 20 Tableaux, and is so exceedingly funny, as to hold all audiences, who view it, in continuous roars of laughter. Nothing funnier has been done in the comic film line during the past season.

THE CRINOLINE—Order of Pictures.

- 1 and 2.—**The Draper's Shop.** Tempting display and purchase of the crinoline by Mrs. Podunk and Mr. Podunk's initial difficulty in fixing it up to carry home.
- 3.—**An awkward Parcel.** How it gets caught in a fence.
- 4.—**General mix-up with the Builders.** In passing a building in course of erection, Mr. Podunk is led by the crinoline into much difficulty.
- 5.—**Attack of Schoolboys.** A large number of Schoolboys conduct a spirited and almost successful attack on Mr. Podunk for possession of the crinoline and a most lively scrimmage is the result.
- 6.—**Home at last.** Mrs. Podunk tries on the Crinoline and seems eminently satisfied with her purchase.
- 7.—**Mr. Podunk and the Maid.** In the absence of Mrs. Podunk from the room, the maid-of-all-work is induced by Mr. Podunk to try on the new garment, kissing her as a reward just as Mrs. Podunk returns.
- 8.—**Mrs. Podunk deluges her faithless spouse in a quite unexpected manner.**
- 9.—**Mrs. Podunk and the Maid engage in a terrific battle which Mr. Podunk endeavours to conclude and suffers much in consequence.**
- 10.—**Mrs. Podunk's first appearance in public, arrayed in all the glory of the crinoline.**
- 11.—**A new danger to Cyclists.** Scarcely have the worthy couple left their doorstep when a cyclist comes to grief by running into the new garment.
- 12.—**Boarding a Tram.** Great excitement at a crowded tram terminus, where Mrs. and Mr. Podunk board a car, the frantic efforts of Mr. Podunk to gracefully conduct the crinolined lady up the stair of the car being exceedingly funny, while the attendant crowd are convulsed with laughter.
- 13.—**Arrival at a Railway Station.** Showing the difficulty of negotiating a narrow doorway.
- 14.—**Entering the Train.** The combined efforts of Mr. Podunk, and two or three railway servants is required to get Mrs. Podunk squeezed through the narrow doorway.
- 15.—**Interior of the Railway Carriage.** Extraordinary scene with other passengers who unitedly resent the intrusion of the crinoline of Mrs. Podunk.
- 16.—**Arrival of Train at the next Station.**
- 17.—**Mr. and Mrs. Podunk unceremoniously ejected from the train by the irate occupants of the compartment who pelt them with numerous parcels after they have got out.**
- 18.—**Hubby gets his foot into it.** On the way home Mr. Podunk puts his foot in it, and wrathfully tears himself away from both the crinoline and Mrs. Podunk.
- 19.—**Podunk's Revenge.** In the garden, Mr. Podunk assisted by the maid, proceeds to hack up the by-this-time detested crinoline, burning up the fragments in a bonfire which they have kindled.
- 20.—**Mrs. Podunk Succumbs from Shock.** The culmination of the tragedy when Mrs. Podunk seeing the doom of her Crinoline, falls a martyr to fashion. A succession of genuine humour from start to finish—Write for it to-day—The Doom of the Crinoline.

In 20 Tableaux.

Total Length 400 feet.

1556 ... THEATRICAL MOTOR PARTY AT MAIDENHEAD

Interesting Motor picture, showing a fine array of exquisite up-to-date cars, the occupants of which are well-known in the Theatrical World and include such Stars as Miss Mabel Love, etc., etc.

200 feet

1557 ... MORRIS DANCE

This distinctive and picturesque dance is here gone through by a beautifully costumed party of Old English villagers. The surroundings are most sylvan and the briskness and animation of the dance is well portrayed. Fine quality.

100 feet

1558 ... MAY QUEEN CELEBRATIONS AT WHITELEY'S COLLEGE

For a beautifully dressed representation of May Queen celebrations and crowning of the May Queen, followed by May-pole dance engaged in by a large number of charming young ladies, this film will be hard to beat. Very fine quality.

100 feet

1559 ... MOTOR v. HORSE. Safety Test Trials at Crystal Palace

Tests undertaken to decide whether motor vehicles or horse-drawn vehicles can be pulled up in the shorter distance. First test is shown between a motor:

- 1.—Mail Van v. Horse-drawn Carrier's Van.
- 2.—15-h.p. De Dion Touring Car v. Butcher's Cart.
- 3.—15-h.p. Napier Touring Car v. Hansom Cab.
- 4.—90-h.p. Napier Racing Car v. Racing Sulky.

75 feet

1560 ... KING OF SPAIN'S VISIT TO LONDON

- 1.—Arrival on June 5th, 1905. The King and escort passing St. James's Palace on the way to Buckingham Palace.
- 2.—Visit to Guildhall. The procession in Oxford Street.
- 3.—Departure from the Guildhall.

75 feet

1561 ... KING EDWARD AND KING ALFONSO OF SPAIN

Arriving at Aldershot on the occasion of the review there on June 8th.

50 feet

1563 ... ROYAL WEDDING AT WINDSOR, June 15th, 1906

This film, taken at the entrance to the Chapel Royal, Windsor, shows the arrival and also the departure after the ceremony of most of the distinguished Royalties who attended this great function. Although most of the guests arrived in closed carriages, the most notable are easily recognised. King Edward and Queen Alexandra, the Duke of Connaught and his daughter the bride, the Crown Prince and Princess of Sweden, the Khedive, the Prince of Wales, and the young Princes, etc., etc. A fine picture of the happy royal pair is obtained as they get into an open carriage and drive away after the ceremony, and some military movements in the quadrangle of the castle.

250 feet

1564 ... PANORAMA OF SHERBOURNE CASTLE

Panoramic view of Players and vast audience in the grand stand. *A splendid introduction to the Sherbourne Pageant Series.*

100 feet

1565 ... THE SHERBORNE PAGEANT.

Written and Invented by Mr. LOUIS N. PARKER.

This magnificent picture presents in a condensed form the imposing and artistic pageant held at the ruins of Sherborne Castle, Dorsetshire, in celebration of the twelve hundredth anniversary of the founding of the Bishopric



Town and School of Sherborne by Saint Aldhelm in the year 705 A.D. The history of Sherborne from remotest times was illustrated by dramatic scenes, processions, and living pictures, in which over seven hundred performers inhabitants of the town and neighbourhood took part.

Perhaps no more gorgeously presented pageant or more sumptuously and lavishly costumed historical

No. 1565. Sherborne Pageant

reproduction has ever been given in this country. Not at any rate has anything so grandly impressive and artistic been done since the Eglinton tournament.

In the film reproduction, the most striking scenes and tableaux from the following thirteen historical episodes are given with a clearness and brilliancy seldom attained in cinematography.

SYNOPSIS.

- 1—**The coming of St. Aldhelm.** Four heralds announce by fanfare commencement of the pageant. English chieftain and his following return from the chase —successful— proceed to offer up burnt offerings as thanks but are restrained by arrival of St. Aldhelm, who proceeds to instruct them in Christianity, and the cross is first made visible at Sherborne.
- 2—**Defeat of the Danes by Bishop Ealhstan.** The overcoming of the Danes by the



No. 1565. Sherborne Pageant

warlike Bishop Eahlstan and his monks in a terrific hand to hand encounter, the Danes leaving many dead on the field which the Sherburnians remove behind Castle Ruins, and the rest take Eahlstan on their shoulders amid shouts of triumph.

- 3—Obsequies of King Ethelbald. The death of King Ethelbald, and the touching scene with Queen Osburga and the beautiful boy brought by King Ethelbert is well depicted



No. 1565. *Sherborne Pageant*

- 4—Ethelbert brings Alfred (Alfred the Great) to Sherborne School. Delivering the boy Prince Alfred to the Bishop Eahlstan to be educated and brought up under his guidance at Sherborne.



No. 1565. *Sherborne Pageant*

bury). William ordains the removal of the See to Sarum. The ineffectual pleadings of Bishop Hermann and the departure to Sarum.

- 7—Roger of Caen, Bishop of Sarum and Abbot of Sherborne builds Sherborne Castle. In this episode is shown the arrival of Robin Hood and his merry men with Friar Tuck and Little John and Maid Marian and many gorgeous

- 5—Introduction of the Benedictine Rule by Bishop Wulsey III. The highly dramatic arrival of William the Conqueror who interrupts rather rudely the Benedictine Rule of Bishop Wulsey.

- 6—Arrival of William the Conqueror and removal by him of the Bishopric to Sarum (Salisbury).



No. 1565. *Sherborne Pageant*

and sprightly tableaux, including morris dancing, hobby horse, cavalcade, etc., makes this a bright and pleasing section.

- 8—**Quarrel between the Town and the Monastery.** The men of Sherborne fight against the Abbot, and the Abbey is fired.
 9—**Foundation of the Almshouse.** To celebrate the return of peace between townspeople and the Abbey, an almshouse is instituted, and the scene leading up to its inauguration is epitomised here.



No. 1565. *Sherborne Pageant*

its Charter. A most animated episode. The summoning of the school to receive its charter, with all the elaborate ceremonial and rejoicings, is extremely exhilarating.

- 12—**Sir Walter Raleigh at Sherbourne.** The arrival of Sir Walter Raleigh and his lady. The decision to build his castle at Sherborne. The amusing incident of his servant seeing him smoking thinking he is on fire. A beautiful scene when his wife lights Sir Walter's pipe, and he assists her at her spinning wheel.
 13—**Grand Procession** of all the characters in this great historic pageant, and presentation of the final tableau. The whole of the characters, both ladies and gentlemen, pass in procession quite close to the camera, the details of the gorgeous and historically correct dresses being faithfully rendered. The final tableaux of the Ancient Town and the figure symbolic of Sherborne on a gothic pedestal, while grouped round in the vast arena, rich with the historic associations while children bearing shields with the arms of neighbouring towns and villages, complete a gorgeous scene.

An excellent Series
for Sunday and
Select
Entertainments.



No. 1565. *Sherborne Pageant*

- 10—**The Monastery abolished by Henry VIII.** Sir John Horsey arrives from London with the King's edict abolishing the Abbey. The defiance of the church people, backed by the townspeople. The mad woman's dramatic intervention. The selling of the Abbey.

- 11—**Sherborne School receives**

Supplied only in Total Length 1,400 feet.

1566 ... OPENING OF THE LONDON COUNTY COUNCIL LINE OF PENNY STEAMERS BY H.R.H. PRINCE OF WALES, June 17th, 1905

Eight views. Splendid portraits.

150 feet

1567 ... MOTORING UP AND DOWN THE CRYSTAL PALACE WATER CHUTES

Gradient 1 in 4, by a 14-h.p. Mors Car, driven by Mr. L. Carle. a dare-devil exhibition.

100 feet

1568 ... T.I.H. PRINCE AND PRINCESS ARISUGAWA'S (of Japan) VISIT TO THE ROYAL BOTANICAL GARDENS, June 27th 1905

Excellent likenesses of the Royal Visitors.

75 feet

1569 ... "BIRDS IN THEIR LITTLE NESTS" (Comic)

An original subject, showing two sparrows in their nests cooing, which scene dissolves to a baby boy and girl making childish love. Next scene shows two larger birds, then a young lady and gentleman entering into engagement vows. The last scene depicts an owl and pelican disagreeing the ownership of the nest, followed by an old couple quarreling and upsetting the whole theory of mates and mating. Exceedingly good.

125 feet

"ENTENTE CORDIALE."

The British Fleet at Brest, France.

Photographed by special permission of Admiral Sir JOHN FISHER and Admiral CAILLARD of the British and French Navies.

This concession was granted only to Mr. C. Urban who was a guest of both Fleets during the Festivities

The following Pictures formed part of the Gala Performances to the French and British Admirals, Officers and Seamen at the Alhambra Theatre August 11th and 12th, 1905.

1570 ... ADMIRAL MAY OF THE BRITISH FLEET AT BREST

Landing on jetty, received by Admiral Caillard and French Naval Officers, July 10th, 1905, Fine Portraits.

125 feet

1571 ... LADY MAY LEAVING BREST JETTY

For a visit to the Fleet. Charming picture.

60 feet

1572 ... THE FRENCH AND BRITISH FLEETS

A panoramic view of the battleships, cruisers, torpedo boats, etc., of both Navies assembled in Brest Harbour, taken from the Launch of H.M. Flagship "King Edward VII." which was placed at Mr. Urban's disposal during the visit. A grand picture—nothing like it ever photographed.

NOTE.—For convenience of our patrons we have divided this series into two sections.

1572a Sect. I - Length 225 feet. 1572b Sect. II - Length 300 feet.

Complete—Length 525 feet.

**1573 ... FRENCH BLUEJACKETS ON THE BATTLESHIP
"MASSENA"**

Full of action from beginning to end. Showing drills and sport of the French "Handy Man" on board ship. Excellent photographic quality. **225 feet**

**1574 ... RECEPTION AND LUNCHEON TO ADMIRAL
CAILLARD AND OFFICERS ON BOARD THE
FLAGSHIP, H.M.S. "KING EDWARD VII,"
June 12th, 1905.**

Arrival of officers, being received by Admiral May and British Officers, the luncheon, sitting for photograph, Lady May receives Admiral Caillard, bluejackets washing up the dishes, "L'Entente Cordiale," etc. An historical picture of the greatest interest at all times. **325 feet**

1575 ... FRENCH NAVAL REVIEW IN BREST

A spirited picture showing the French bluejacket and soldier in review before the British officers on the boulevard. **200 feet**

**1575a ... FRENCH MILITARY REVIEW AT BREST, July 14th,
1905**

Similar to above, but showing different corps and divisions of the army. **125 feet**

1576 ... JACK'S DAY ASHORE

The co-mingling of the British and French bluejacket in the principal streets of Brest, at the fair, etc., showing lively scenes of great variety. **375 feet**

**1577 ... AROUND A PICTURE SHOWMAN'S BOOTH AT THE
FAIR, BREST**

Crowds, fun and frolic. **100 feet**

The French Fleet at Portsmouth.

By courtesy of ADMIRAL SIR JOHN FISHER, REAR-ADMIRAL SIR PERCY SCOTT,
and THE UNION-CASTLE MAIL STEAMSHIP CO.

1655 ... THE HANDY MAN AND THE FIELD GUN

He knows how to use it. Excellent naval manœuvre subject. **150 feet**

1656 ... "LIVING WORDS OF WELCOME"

By 500 British bluejackets forming the phrases, "Vive Caillard" and "Vive la France,"

Especially arranged for us by REAR-ADMIRAL SIR PERCY SCOTT (of Ladysmith fame) on the slopes of the drill ground on Whale Island. *Wonderfully effective.* **225 feet**

1657 ... CHARGE OF BLUEJACKETS

75 feet

1658 ... "ENTENTE CORDIALE"

Similar to 1656 but shorter and more condensed in action.

60 feet

1660 ... THE FRENCH NORTHERN SQUADRON OF BATTLESHIPS

Crossing the English Channel. Photographed from the R.M.S. "Armada Castle" which met the fleet under full headway.

By courtesy of the Union-Castle Mail S. S. Co. 150 feet

1661 ... THE FRENCH BATTLESHIPS AND TORPEDO BOATS
Arriving at Portsmouth. 125 feet

1662 ... H.R.H. KING EDWARD ON BOARD THE ROYAL YACHT
Reviewing the assembled fleets at Spithead, August 9, 1905.
50 feet

1663 ... AMONGST THE TWIN FLEETS AT COWES
Panoramic views of all the battleships of the line. 250 feet

1664 ... SCOTCH SWORD DANCE ON BOARD THE R.M.S.
"ARMA DALE CASTLE"
Splendid subject. 100 feet

1665 ... HIGHLAND DANCE ON BOARD THE R.M.S. "ARMA-
DALE CASTLE"
Fine execution; excellent quality. 100 feet

1666 ... ARRIVAL OF THE LORD MAYOR OF LONDON AND
THE FRENCH NAVAL OFFICERS AT GUILDHALL,
August 9th, 1905.
100 feet

COMICS.

1581 ... BEWARE OF THE "RAFFLE" TURKEY.

Grandpa wins Turkey at a raffle. He celebrates the occasion. Arrives home in foggy condition. He helps grandma to roast the bird. Trouble begins. He invites his friends to dinner. More trouble. The attack on the bird. Trouble galore. The finish of the Raffle Turkey. A good clean laugh throughout. 375 feet.

1582 ... THE COSTER BURGLAR AND HIS DOG.

A quaint scheme in gaining ownership of the property of others by having same thrown at you by the owner. Principals—A Coster, Stuffed Dog—Ventriloquistic Noises, Moonlight and the Harvest—then Discovery, broken Greenhouse and Policeman. 175 feet

1583 ... DRILL OF THE REEDHAM ORPHANS

A winner! Great improvement on our previous picture of same title which was then considered a marvellous subject. 275 feet

1584 ... ORPHAN "BABIES" SKIPPING ROPE DRILL AT
REEDHAM ORPHANAGE, PURLEY 100 feet

1585 ... REEDHAM KIDDIES CLUB DRILL
Splendid subject. 90 feet

SWITZERLAND and the TYROL.

1543 ... BATTLE OF SNOW ON RIGI SUMMIT.

A party of tourists ascending to the peak of the Rigi find a fresh fall of snow covering the summit. They soon divided into battalions, and bombard each other with snowballs. A lively subject of splendid photographic quality. 100 feet

1549 ... MOUNTAIN TORRENT IN THE TYROL.

Also showing Cortina mountain and general surroundings.

60 feet**1550 ... CORTINA VILLAGERS COMING FROM CHURCH.**

Showing the peasants in their quaint costumes, which are only donned on Sundays and Festivals.

60 feet**1551 ... INNSBRUCH, TYROL. General Views**

Including several views of main streets with traffic, market scenes, steam tramways in Marienheresiaustrasse, &c., &c.

150 feet**1586 ... THE GREAT ALPINE FÊTE**

To commemorate the Anniversary of the UNSPUNNEN FETE of 1815, held at UNSPUNNEN, near INTERLAKEN.

Order of the Procession :

- | | |
|--|---------------------------------|
| 1—Twenty-two girls in costume representing the Cantons, with Hevetia | 4—Unspunnen and Thun |
| 2—In the early days | 5—The March of Time |
| 3—Kloster Procession | 6—Mountain and Winter Sports |
| | 7—Wood Carving and the Industry |
| | 8—Life on the Alp Land |

300 feet**1587 ... FALLS OF THE RHINE BY MOONLIGHT**

A unique view of one of the most beautiful waterfalls in the world. The film is tinted to portray the falls amid highly picturesque setting in the cold blue light of a Swiss night.

200 feet**1588 ... MOUNT PILATUS RAILWAY**

Showing 8 views of the most difficult portions of the railway, including the steepest gradients, practically, hanging on to the sides of the precipitous cliffs and mountain slopes with the peculiar trains ascending and descending over the roadway.

175 feet**1589 ... THE TORRENTS OF DEVIL'S BRIDGE.**

Schellellen Gorge. Wonderful Scenery.

125 feet**1590 ... THE AMERICAN TOURIST ON THE ALPS**

Showing lady and gentleman climbers with guides negotiating difficult situations until finally their progress is stopped by a cow in their path which puts them all to flight. Very good.

125 feet**1591 ... A SWISS WRESTLING MATCH (Catch as Catch Can)**

A difficult contest of well-matched wrestlers in Swiss style—Lively, to say the least.

125 feet**1592 ... WAVES BREAKING AGAINST THE CLIFFS ON THE CORNISH COAST**

A splendid subject—Always popular.

60 feet

MISCELLANEOUS.

1635 ... **ASCENT OF THE BARTON-RAWSON AIRSHIP AT ALEXANDRA PALACE, on 22nd July, 1905**

The airship being towed from shed. Panoramic close view of the ship. Portrait group of the inventor and some friends, and the final ascent. 125 feet

1636 ... **"ENIGMARELLE," THE WONDERFUL AUTOMATON OR MECHANICAL MAN, which recently created such a sensation by walking along several West-End thoroughfares**

Excellent portrait of the figure and animated reproduction of the vastly interested crowds. 125 feet

1639 ... **A COACHING TRIP THROUGH EXMOOR**

The delightful scenery of this charming hunting country is well depicted in this film with its many animated scenes of much variety and interest, including wood, and dale, and hillside, make up a most desirable sylvan subject, while the seascape with fine evening effects with which the film concludes, make up a picturesque finish.

Thirty-five Scenes of charming English country. 500 feet

1667 .. **INQUISITIVE VISITORS AT THE DYE WORKS.**

Arrival of employees at works; Dispute at Coffee Stall—An improvised Ambulance Works in full running order—Brown and Jones arrive to inspect the Processes. Female employees resent familiarity—Brown discovers himself in Bleaching Tub, while Jones is helped out of the Black Dye Vat. Finale—Good. 175 feet

1668 ... **DISSAPOINTED SUITORS SUCCESSFUL STRATEGY AND REWARD.**

Smith courts Robinson's daughter. No go—Fired from premises Concocts scheme to win over Robinson—Arranges with Tramp to pummel the prospective father-in-law—The ruse succeeds too well, Smith to the Rescue—Robinson Grateful—Consents to the hand of Daughter—Blesses the Couple and meets with an accident. *Fun from Start to Finish.* 150 feet

1670 ... **YACHTING BY MOONLIGHT.**

One of the grandest sailing yacht pictures ever procured—with moonlight effects. **A Big Success.** 100 feet

1671 ... **YACHT RACES FOR THE KING'S CUP.**

At Cowes during the visit of the French Fleet. Splendid view of the "Meteor," KAISER WILHELM of Germany's Yacht (which did not win the race). 150 feet

1672 ... **ON THE SOLENT DURING REGATTA WEEK**

Lack of space forbids enumerating all the incidents in this series. Full of yachting and boating incidents, motor boat racing, war ship manoeuvres, &c. Splendid. 325 feet

1709 ... **SWIMMING RACES AT EAST INDIA DOCKS**

Including Exhibition of High Diving. 75 feet

1718 ... **GARDEN PARTY, CATTLE AND HORSE SHOW AND DRIVING COMPETITION.**

200 feet

"BUILDING A BRITISH RAILWAY."

By courtesy of the LONDON AND NORTH WESTERN RAILWAY.

The following Pictures are supplementary to our "**Romance of the Railway**," (described elsewhere) and will be supplied in shorter lengths as listed below.

1578 ... RAILWAY PANORAMA THROUGH CREWE WORKS

Snowing the vast extent of the London and North-Western R.R. Plant, where everything pertaining to the London and North-Western System, from locomotives to cushions, is manufactured. A highly interesting run of $1\frac{1}{2}$ miles of varied scenes.

325 feet

1646 ... FORGING SCRAP METAL BY THE STEAM HAMMER

As the mass of semi-molten scrap metal is taken from the furnaces, it is here shown being welded into blocks by the great steam hammer.

60 feet

1648 ... CHAIN MAKING AT CREWE WORKS

This is a very fine picture of expert chain-makers, fashioning large heavy link chains in front of a furnace very well situated for showing fine fire-glow effects. A striking picture.

75 feet

1649 ... GIGANTIC POWER-DRIVEN GRINDSTONE OPERATIONS AT CREWE WORKS

Shows in great detail this most interesting subject, and as an example of interior photography of a difficult kind is unique.

50 feet

1650 ... GENERAL PANORAMA VIEW OF THE FITTING SHOP AT CREWE RAILWAY WORKS

50 feet

1651 ... COILING SPIRAL CAR-SPRINGS AT CREWE WORKS

75 feet

1652 ... "DIGNITY AND IMPUDENCE"

Showing the diminutive works engine, and its Lilliputian track in comparison with the regular type of L. & N.W. locomotive.

75 feet

1653 ... NOON HOUR AT WOLVERTON WORKS

The workers leaving make a most animated scene, and the happy faces at this momentary cessation of industry is quite infectious.

75 feet

1654 ... AS AT WOLVERTON CARRIAGE WORKS SO HERE AT CREWE

The dismissal when the day's arduous work is over makes a most animated and pleasing picture.

150 feet

1711 ... LIFTING MOULDS BY CRANE, FROM STEEL INGOTS

At Crewe Steel Mills.

75 feet

1712 ... WITHIN THE CREWE SIGNAL BOX

50 feet

1714 ... ARRIVAL OF THE SCOTCH EXPRESS AT RUGBY STATION

60 feet

1715 ... NORTH WESTERN TRAINS UNDER FULL SPEED

125 feet

1716 ... CREWE RAILWAY JUNCTION

(The busiest in England).

100 feet

1673—

Voyage to South America.

Depicting the principal incidents on the Royal Mail Packet "Clyde," from Southampton to Buenos Ayres, also showing views of the Ports touched en route.

By courtesy of the ROYAL MAIL STEAM PACKET CO.

This complete and excellent series of pictures portrays all there is to be seen of note throughout the voyage, while the various scenes of life on board ship are interesting and realistic, compressing the entire epitome of the voyage into a fine series of less than fifteen minutes duration on the screen. Good photographic quality throughout.

Order of Pictures.

- 1—Panoramic View of the s.s. "Clyde"
- 2—Raising the Anchor
- 3—Steaming through the Solent
- 4—Passing the Needles, Isle of Wight
- 5—The "Man at the Wheel." Change of Watch
- 6—Officers on Navigating Bridge taking observations
- 7—Boys diving for coins at St. Vincent
- 8—Coaling the Ship at St. Vincent
- 9—Washing the Decks after coaling
- 10—Sailors' washing day on the poop deck
- 11—Passing Fernando de Novolia
- 12—Steerage Passengers enjoying themselves
- 13—Youngsters' early bath on the lower deck
- 14—Sailor tattooing his mate
- 15—Spare moments amongst the crew. Sailor making mat
- 16—The ship's crew at fire drill
- 17—The Roll Call and Inspection by captain and officers
- 18—Passengers leaving deck for divine service
- 19—Launching the emergency boat
- 20—Shore Boats off Pernambuco
- 21—Entering Rio Harbour (passing two merchantmen)
- 22—Passing the "Sugar Loaf" and fort
- 23—Meeting of an antiquated Brazilian Warship
- 24—Salute of 21 guns fired from fort
- 25—Leaving Rio Janeiro. The last glimpse of "Sugar Loaf"
- 26—5 o'clock tea on the Promenade Deck
- 27—A cricket match on the main deck
- 28—A lady at the wicket
- 29—Spar bolster fight
- 30—Passing the old Spanish fort at Santos
- 31—A run up the river to Santos
- 32—Steam launches leaving for Monte Video
- 33—Steamer's wake.
- 34—Arrival at Buenos Ayres. View of Docks and Shipping

Supplied in Total Length
600 feet only.

South America.

(MISCELLANEOUS.)

Scenes on board the R.M.S.P. "Clyde" during voyage.

1674	...	SCRUBBING THE DECKS OF THE SHIP DURING VOYAGE	50 feet
1675	...	BATHING CHILDREN ON LOWER DECKS	50 feet
1676	...	NAVIGATING THE SHIP—SCENE ON CAPTAIN'S BRIDGE	50 feet
1677	...	AFTERNOON TEA ON THE PROMENADE DECK	50 feet
1678	...	CRICKET ON MAIN DECK	50 feet
1679	...	SPAR BOLSTER FIGHT ON DECK	50 feet
1680	...	GAME OF DECK CRICKET BY LADIES	50 feet
1681	...	BOYS DIVING FOR COINS OFF ST. VINCENT	60 feet
1682	...	R.M.S. "CLYDE" BUENOS AYRES	75 feet

General South American Views.

1683	...	PANORAMA OF FRAY BENTOS & LIEBIGS WORKS	100 feet
1684	...	DEPARTURE OF S.Y. META (Liebig's Guests) FRAY BENTOS	100 feet
1685	...	SPANISH-AMERICAN EMPLOYEES LEAVING LIEBIG'S (oxo) FABRICA, FRA BENTOS	150 feet
1687	...	UNLOADING CATTLE FROM BARGE, URAGUAY RIVER	50 feet
1688	...	DRIVING CATTLE ON THE RANCHES	50 feet
1689	...	COUNTING CATTLE ON LIEBIG'S FARM	75 feet
1690	...	WATERING A HERD OF 3000 CATTLE	50 feet
1691	...	LASSOOING AND BRANDING YOUNG CATTLE	125 feet
1694	...	SOUTH AMERICAN COWBOYS' FEAST	60 feet
1695	...	DANCE OF THE GAUCHOS ON A CATTLE RANCH	60 feet
1696	...	THE GAUCHOS PERICON (National Dance) FRAY BENTOS	75 feet
1699	...	SOUTH AMERICAN MARKET WOMEN AT RAIL-WAY STATION	50 feet
1700	...	SCENES IN A MENDOZA VINEYARD	100 feet

1710 THE DANGERS OF THE ALPS.

Showing incidents of AN ASCENT OF THE WETTERHORN.

The most popular and difficult
climb of experts in the Alps.

A series of exciting incidents
experienced whilst climbing this
magnificent peak.

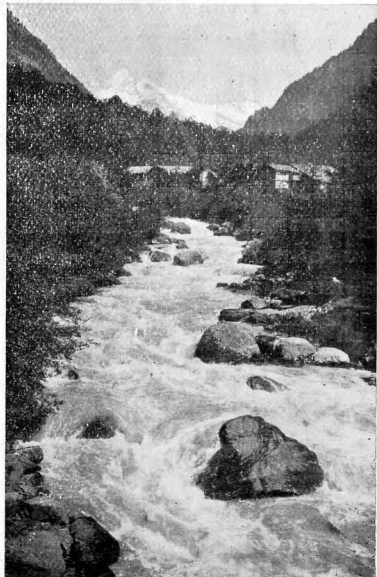
Photographed by the famous mountain climber, Mr. F. Ormiston-Smith with the assistance and co-operation of the Rev. H. J. HEARD and Mr. E. BURCHELL-RODWAY, of the Alpine Club, and HERR FRITZ BOSS, of Grindelwald.



No. 1710. Mr. F. Ormiston-Smith and Christian Bergner, the guide.

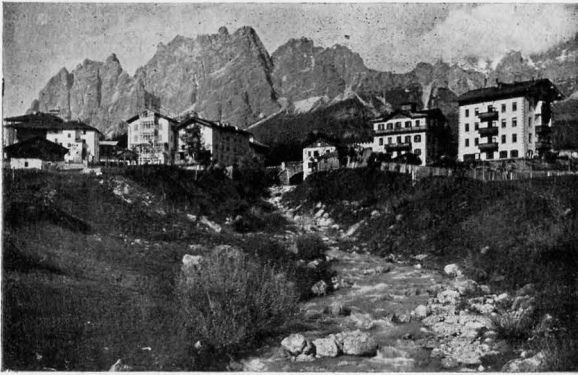
Order of Pictures.

- 1—The Climbers and their guide leaving the renowned Bear Hotel, at Grindelwald. Herr Fritz Boss, perhaps the best known hôtelier in the world is seen driving the party to the inn at the foot of the mountain.
- 2—The River Lutschine. A passing view of the beautiful glacier torrent stream running through the valley and a glimpse of the Wetterhorn.
- 3—Arriving at the Wetterhorn Hotel at the mountain base. The carriage drives up and the climbers with a hearty handshake bid adieu to Herr Fritz.
- 4—The Milchbach Ladders. To gain the top of the glacier, a series of precipitous ladders have first to be ascended.
- 5—Milchbach Loch. In one place the rocks are so close that there is only sufficient space to squeeze through.



No. 1710. A Mountain Torrent.

- 6—**The Milchbach Galleries.** After the ladders a narrow little track leads upwards towards the glacier. A rough handrail protects the side.



No. 1710. *The River Lutschine.*

party are seen to be ascending rapidly, for hundreds of feet below the valley can be distinguished.

- 10—**Crossing the Upper Glacier.** A very beautiful piece of the ice is shown, over which the party carefully advance.

- 11—**Fresh Snow on the Glacier.** The leading guide cautiously sounds for hidden crevices, and the danger is obvious when one of the climbers falls through a snow bridge.

- 12—**Snow covered Icefall.** The passage through the icefall is rendered particularly difficult on account of fresh snow.



No. 1710. *Nearing the Wetterhorn Summit.*

- 13—**Corniced Rocks.** The climbers are seen advancing over the rocks, which have become covered with a heavy coating of snow, hanging over in gigantic cornices.
- 14—**The Cornice Breaks.** A startling picture. The snow gives way and the climber falls the length of the rope, but after considerable difficulty is secured by the guides.

- 7—**The Lateral Moraine.** Along the side of the glacier the party pass over the Moraine.

- 8—**The Schonbuhl Path.** An unusually steep portion of the path. This is so narrow that a handrail has been fixed to the side rocks.

- 9—**The Seebach Platte.** The



No. 1710. *Sattel of the Wetterhorn.*

15—**The Sattel of the Wetterhorn.** A magnificent snow field, the slopes of which are very steep.

16—**A Bugschrund.** This is so wide that the only means of passing it is by a very difficult piece of snow clad ice

17—**The Mountain Inn where the Night is passed.** The climbers are seen leaving for the summit in the early morning.

18—**A Panorama of the Peaks.** A beautiful glimpse of the Oberland giants on the way up the rocks.

19—**A Steep Piece of Rock,** which gives an excellent idea of the difficult nature of the peak.

20—**The Great Coulvu** An awe-inspiring view. The scene of many fatal accidents. The Coulvu is constantly raked by falling stones.

21—**The Arete.** A very picturesque section of the rocks. The climbers are seen hard at it. In the background is a fine chain of snow peaks.

22—**The Coulvu from the Chimney.** Another most impressive picture of this terrible spot.

23—**Towards the Summit.** The party take to the rocks and slowly clamber on towards the snow clad cone.

24—**The Summit, 12,500 feet.** The most beautiful summit in the Alps. A perfect cone of virgin snow.



No. 1710. *On the Summit of the Wetterhorn.*

NOTICE.—Sections of this Film series are tinted to give the effects of dawn, sunset, and rose-glow actually experienced during the climb.

Total Length, 550 feet. Supplied in complete length only.

NEW SERIES.

BRITISH NORTH BORNEO

By courtesy of the BRITISH NORTH BORNEO COMPANY.

The following pictures are supplementary to our new "Trip through Borneo" (described under No. 1850)

1719	...	SANDAKAN PANO, FROM HILLS	75 feet
1720	...	PANO OF SANDAKAN WATER FRONT	75 feet
1721	...	THE GOVERNOR OF BRITISH NORTH BORNEO, E. P. GUERITZ, AT HOME	50 feet
1722	...	CHINESE CONVICTS IN SANDAKAN PRISON Breaking stones, making baskets, returning from work, searching the prisoners, distributing the food, the evening meal.	150 feet
1723	...	BRITISH NORTH BORNEO TROOPS AT JESSELTON— MARCH AND SKIRMISH	60 feet
1724	...	FIRING A ROYAL SALUTE to the Flag, on Prince of Wales' Birthday, Sandakan, June 3rd, 1905	125 feet
1725	...	TRAIN RIDE THROUGH A SAGO SWAMP NEAR BEAUFORT	100 feet
1726	...	TRAIN PANO, FROM CONSTABULARY BARRACKS INTO JESSELTON	150 feet
1727	...	PANO, OF BRITISH NORTH BORNEO RAILWAY leaving Raypo for Tenham	175 feet
1728	...	PANO, OF BRITISH NORTH BORNEO RAILWAY. (Section I)	175 feet
1729	...	PANO OF BRITISH NORTH BORNEO RAILWAY (Section II)	300 feet
1730	...	PANO OF BRITISH NORTH BORNEO RAILWAY (Section III)	300 feet
Nos. 1728 to 1730—A SPLENDID SERIES OF RAILWAY "PHANTOM" RIDES.			
1731	...	BUFFALO RACE AT RAPAR	50 feet
1732	...	BORNEO NATIVE WAR DANCE	100 feet
1733	...	POLE JUMPING BY BORNEO NATIVES	50 feet
1734	...	NATIVE SWIMMING RACES	60 feet
1735	...	WATER SPORTS AT LAHAT DATIE, Gobang Swim- ming and Duck Races	100 feet
1736	...	PANO OF BILIT on the Kinabatangan River	125 feet
1737	...	LIFE ON A LUMBER CAMP on the Kinabatangan River	560 feet
1738	...	SCENES ON THE SEKONG RUBBER PLANTATION— Gr. Gueritz Tapping the first tree	110 feet
1739	...	LIFE ON A COCOANUT ESTATE near Sandakan	100 feet
1740	...	IN A BORNEO SAGO SWAMP at Beaufort	150 feet
1741	...	LIFE ON A BORNEO TOBACCO PLANTATION	275 feet

MISCELLANEOUS—Comic.

1742 ... THE ADVENT OF THE MOTHER-IN-LAW

A young married couple getting on splendidly when arrival of mother-in-law is announced. After hubby pays the porter for delivery of luggage, including parrot, the mother-in-law loses no time in taking charge of affairs. Hubby does his best to keep the peace, but things are getting too warm, and he bundles off mother-in-law and baggage on short notice. (The incident in the picture, of course, is more to the point than our terse description). 150 feet

1743 ... MISTAKEN FOR A BURGLAR IN HIS OWN HOUSE

Experience of Jones after attendance at Lodge meeting.

100 feet

1744 ... REVIEW OF THE SCOTTISH VOLUNTEERS by H.M. King Edward at Edinburgh

The only successful picture of the many photographs of this historic and picturesque event. 325 feet

1746 ... LIFE AMONGST THE RED INDIAN OF AMERICA

A magnificent Series of Pictures of Life in and about a Camp of Red-men, enacted amidst wildly picturesque natural settings on the banks of the Upper St. Lawrence River.

Order of Pictures

1—INDIAN CANOE RACING BY MOONLIGHT

2—SMOKING THE "PIPE OF PEACE" IN A COUNCIL OF WAR

3—THE INDIAN SQUAW SINGING HER PAPOOSE TO SLEEP

4—TEACHING THE YOUNG INDIAN TO SHOOT WITH BOW AND ARROW

5—AN INDIAN WAR DANCE IN FULL TRAPPINGS

6—A YOUNG "BUCK" LEAVING (by canoe) FOR THE HUNT

7—STALKING AND KILLING A DEER WITH BOW AND ARROW

8—WOONG THE INDIAN MAIDEN—A present to the old chief

9—INTRODUCING THE NEW "SQUAW" TO THE TRIBE

10—THE ENTIRE TRIBE INDULGE IN THE BRIDAL DANCE

11—INDIANS GAMBLING FOR FURS

12—DRIVING A "BAD MAN" FROM THE CAMP

13—PURSUIT BY CANOES FULL OF YOUNG "BUCKS"

14—THE JUMP FROM THE CLIFF INTO THE WATER (height 90 feet)

15—THE NOBLE REDSKIN IN HIS WAR PAINT

Splendid Photographic quality.

Total length 500 feet

1748 ... THE LATE SIR HENRY IRVING

Unveiling the memorial tablet to Quinn, the actor, at Bath, February, 1905.

NOTE.—*The above is the only animated picture in existence showing good portrait of the late eminent actor.* 100 feet

1749 ... TRAFALGAR SQUARE ON NELSON CENTENARY DAY

Showing panoramic view of the decorated column from the statue of Nelson to the base and Trafalgar Square, crowded with 100,000 people doing honour to the event. 125 feet

1750—

The City Man's Busy Day.

Showing how a "London Business Man" occupies his precious time between the hours of 9 a.m. and Midnight.

Order of Pictures:

9 a.m.—Leaving home for the City He bids his wife and four children an affectionate adieu for the day.

9.15 a.m.—The Suburbanite misses the Express Train to the City.

9.32 a.m.—Takes next Train—Showing the arrival and departure of the local train at village station.

9.40 a.m.—Speeding to the City. This picture shows a train under full headway, photographed from a special running in the same direction on parallel track.

10.5 a.m.—Arrival at Liverpool Street Station. Our friend is hurrying with the crowd to reach his office.

10.10 a.m.—Late for Business. Through fog and rain he finally reaches his place of business.

10.30 a.m.—Business in full swing. Seated at his desk, he is busy dictating letters, answering telephone calls, joking with and cuddling the typewriter, etc.

12 noon—A Pressing Appointment. A few hours work creates a thirst. This he satisfies, incidentally making an appointment with the barmaid.

2 p.m.—Pleasant Business. After luncheon he accepts the invitation of a friend to motor to the races.

3 p.m.—Risky Business. Here our friend is seen attending a race meeting, and is very busy backing his favourite.

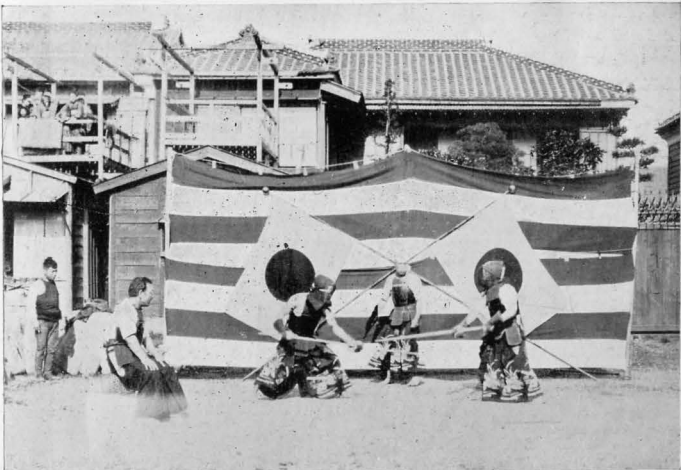
6 p.m.—Looking for further Business.—Returning from the races, the motoring party indulge in a run through the Mall, Trafalgar Square, and the Strand skirting in and about the traffic, etc. (This scene was photographed from another motor following the aforesaid car, which is constantly kept in view while proceeding through the busy thoroughfates.)



- 7 p.m.—Easy Business.** Having changed his apparel at the club, he keeps his appointment with the barmaid, outside a confectioner's shop in Regent Street. (*This and two following pictures were photographed at night, and show the electric lights and illuminations. Suitably tinted, to produce further realistic effects.*)
- 7.15 p.m.—Still busy.** Showing the exterior of a famous London restaurant at night. He and his companion arrive by cab and enter. (*By courtesy of Frascati Restaurant.*)
- 7.30 p.m.—Very busy.** The Dinner. They arrive at table reserved for them in cosy corner, and lose no time in doing full justice to the menu.
- 8.30 p.m.—On prolonged Business.** Exterior view of the Charing Cross entrance to the Alhambra, which they reach by cab. This night scene is followed by a view of the "Entente Cordiale" Ballet in full swing.
- NOTE.—The examples of night photography, by aid of the ordinary illuminations, are the first successful attempts of their kind. The Ballet was photographed by us during a regular performance, and without the aid of extra lighting.*
- 12.30 a.m.—Difficult Business.** Reaching home, our Busy Man finds his wife sitting up for him. In explanation of his late homecoming he produces papers to prove his statements. By so doing the wife discovers his full dress and incidentally a hair on his coat. She calls his good faith into question, and leaves the room, to return with hat and cloak, ostensibly to "go back to mother." His pleadings awake the children, who stealthily enter the room in their "nighties." The youngest brings about a reconciliation between husband and wife, and thus ends a BUSY DAY.

An entirely original Picture Series, embodying many new effects and ideas—One of the most successful pre-arranged Films ever placed on the Market.

Total Length 600 feet.



No. 1767. Japan after the War.

1751—

“WHITSTABLE NATIVES”

Showing every phase of the Oyster Fishery at Whitstable, a veritable “**TALE OF THE OYSTER.**”

By courtesy of Mr. HENRY GANN of the Seasalter and Ham Oyster Fisheries Company, Limited.

Order of Pictures.

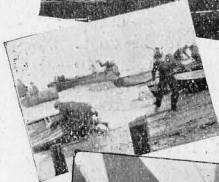
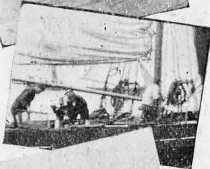
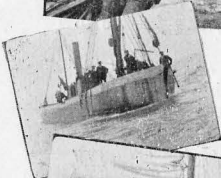
- 1—Whitstable Natives. Types of the fishermen.
- 2—Fishermen Leaving for the Fleet in small boats.
- 3—Steaming to the Fleet by trawler.
- 4—Panorama of Whitstable Shipping.
- 5—Three miles from Shore—among the dredgers.
- 6—Dredging for Oysters in 30 feet of water.
- 7—Hauling and Dumping the Catch on Deck.
- 8—Transporting Sacks of Oysters from fishing smack to small boats.
- 9—Bringing the Catch Ashore.
- 10—Landing Boats in the Surf.
- 11—Sorting and Counting Oysters on Shore.
- 12—A Trainload of Casks and Barrels.
- 13—Packing Oysters in tubs and Shipping to London.
- 14—Opening the Oyster—“A tasty dozen.”
- 15—Attending the Oyster Feast.

A Bright, Breezy and Successful Series.

Total Length 500 feet.

This presents an exceedingly varied and very attractive series of pictures of the life history of that succulent bi-valve the Oyster. The characteristic fishermen, the busy scenes afloat and ashore, the fine water effects and the intense realism will thrill all who see it. The entire industry from start to finish is depicted in detailed succession, and each successive scene as above enumerated seems to surpass the preceding one in interest.

The picture is of very fine photographic quality throughout.





WHAT IS WHISKY?

The interesting query "What is Whisky," is fully and graphically answered in this unique picture. In the thirty-two tableaux following, this Film presents every phase of the manufacture of the much appreciated "Scotch" from the reapers on the Scottish hillside mowing down "John Barleycorn" to the final appreciation of The Drink of all Nations by a convivial party, seated in an aristocratic lounge in the World's Capital.

By courtesy of
Messrs. JOHN DEWAR & SONS

WHAT IS WHISKY?

Order of Pictures :

- 1—**Harvesting and ingathering of Barley on a Scottish Hillside.**
- 2—**The Distiller Examining and Sampling a Sheaf of Barley.** This is a most important item, as the colour and quality of the grain must be of the finest.
- 3—**The Source of the Water Supply.** Showing the mountain torrent and waterfall from which the distiller obtains the pure water which he changes into "mountain dew."
- 4—**A Typical Highland Distillery.** Showing the Distillery amidst its charming surroundings on the River Tay and surrounded by the mountains of Glenlyon.
- 5—**Arrival of Train Load of Barley Grain at the Distillery,** and gang of men actively engaged in discharging same down the "shoot" into malt floor, the distiller's bookkeeper is seen carefully checking the numbers of each sack.
- 6—**Enlarged View of Several Grains of Barley** as it arrives at the distillery and before steeping.
- 7—**Filling the Steeping Vats with Barley and Turning on Water.** The men are seen engaged in smartly shovelling, with large wooden shovels, the grain into the vat, when the distiller turns on to it a large stream of pure water.
- 8—**Steeped Barley.** Several Views on an enlarged scale of steeped barley in the germinating or "sprouting" stages.
- 9—**Turning Barley in the Malt House.** A scene of much activity as several men briskly shovel up and turn the germinating grain on the malt floor.
- 10—**Enlarged View of crushed Barley** ready for first stage of distilling.
- 11—**Here we see the crushed Barley and Water being run into the Mash-Tun,** and the "mash" being mixed up and revolved and rotated in the most ingenious and somewhat complex mechanism of the mashing machine. The detailed working of the apparatus is well shown and is of great interest.
- 12—**The Mash after fermenting** is run into the huge copper stills, which are shown in this section, and the men at work below them stoking and firing the great furnaces which heat the "stills."
- 13—**Condensing the distilled vapour in the Worm Tubs.**—Several views of the huge worm tubs, showing the large copper worms containing the vapour, which is cooled down by continuous and copious streams of cold water been run over the worms.
- 14—**Making Casks at Cooperage.** A scene of great activity, showing large staff of expert coopers making casks to contain the distilled spirit.
- 15—**Excise Officers testing Spirit in Spirit Safe.** On the distilled spirit first forming, it runs slowly as condensed from the worms into the spirit safe, of which the Government officers only possess the keys.

- 16—**Train Load of Whisky "In Bond"** arriving at the Bonded warehouses from the distillery. The wagons are seen being unloaded by hydraulic crane on to the Bonded floors of the warehouse.
- 17—**Showing Government Officers measuring Contents of Casks**—making certain that the quantity of spirit which left the distillery arrives at the warehouse.
- 18—**Government Officers Testing the Gravity of Whisky.** The exactitude with which this is done and the great care taken in noting down the degrees over proof is well shown.
- 19—**Sampling Whiskies for Blending.** The Warehouse Manager's Sampling Room, where hundreds of samples of the Whiskies in store are kept and sampled and tested for similarity for blending. The whole operation of sampling is here depicted.
- 20—**Emptying Approved Whiskies** through canvas strainers into the blending vats on the lower floor.
- 21—**Filling Casks from Blending Vats.** The vat is unlocked by the excise officer, and then the warehousemen are seen briskly filling the Blended Whisky into "hogsheads."
- 22—**Unpacking Bottles from Bales.** A party of girls and men seen unpacking the bottles, which are to contain the Whisky, as they arrive from the glass-makers.
- 23—**Steeping, Steaming and Cleaning Bottles.** A most animated scene in a halo of steam and activity.
- 24—**Filling, Corking, Labelling and Wrapping Bottles.** Showing the very ingenious machines used for automatically filling the Whisky into bottles, which the machine, with its girl attendants, cork most deftly. other ingenious machines meanwhile doing the labelling and capsuling.
- 25—**Printing and Making Packing Cases.** Showing the machines which, in an altogether human-like manner, make and nail together the familiar whitewood packing cases.
- 26—**Strawing Bottles and Packing Cases.** Girls and men are here shown covering the wrapped-up bottles in straw envelopes, and the cases of a dozen are then packed and nailed up.
- 27—**Whisky in Cases awaiting Shipment.** View on the Export floor.
- 28—**Loaded Lorries leaving the Warehouse for Railway Station and Shipping Dock.**
- 29—**Loading a Steamer with Cargo of Whisky.**
- 30—**The Government's Check on the Distiller.** The formidable padlock.
- 31—**The Distiller's Cheque to the Government for Excise Duty.**
- 32—**Appreciation of the drink of many processes.** A party of friends seated in an aristocratic lounge in London enjoying the finished product.

Total length, 900 feet

JAPAN AFTER THE WAR.

MAGNIFICENT SERIES OF
SPLENDID PHOTOGRAPHIC
QUALITY.

Order of Pictures:

No. 1767. Section 1—300ft.

- 1—The C.P.R. ss. "Empress of China" arriving at Yokohama.
- 2—The sunken Russian Battleship "Poltava" raised by the Japanese at Port Arthur arriving at Yokohama with dismantled guns and flying the Japanese flag.

3—A Japanese Belle. (Large splendid portrait).

4—Triumphant Entry of Admiral Togo and the Naval Heroes of the decisive Russo-Jap. Naval Battle, into Tokio, October 24th, 1905.



No. 1767. Admiral Togo's triumphant entry into Tokio



No. 1767. Geisha Minstrels.

5—Jap. Boys balancing on a swinging log. A novel amusement.

6—Jap. Girl Street Performer Spinning Tops.

7—Sword and Lance Combats by Japanese in Ancient Armour

8—The Gigantic Fountain of Kyoto.

9—Japanese Ladies Tea Party.

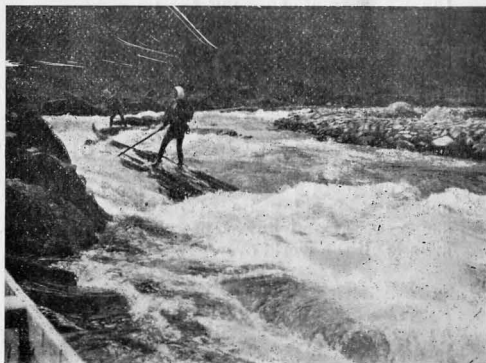
No. 1767.

Section 2—300ft.

- 10—Geisha Minstrels and Dancers performing before Tourists.
 11—The Sash and Fan Dance. Performed by the two most graceful Japanese Lady Dancers in Tokio.
 12—European Feeding Tame Fawn in the Park of Kyoto.
 13—Japanese Girl Smoking a Pipe.

No. 1676. *Japanese Ladies.*

- 14—European's unsuccessful attempt at flirting with Japanese Girls.
 15—Extraordinary Panorama of the Kyoto Rapids. Taken from a Sampan while shooting this wild and narrow waterway.
 16—Japanese guiding their Sampans and Rafts through the Rapids. Grand picture.



NOTE.—Scenes No. 15 and 16 are suitably tinted to further enhance the effect of these wonderful pictures.

No. 1767. *Japs on Rafts shooting the Kyoto Rapids.*

This Series supplied in separate sections of 300ft. each if desired.

No. 1767. Total Length 600 feet.

JAPANESE SERIES.

1762 ... FAN DANCE BY GEISHAS

A couple of very dainty Japanese maidens dance a charming fan dance, to music provided on quaint native instruments by their two companions who are seated on mat just behind the dancers in the typical Japanese manner. 50 feet

1763 ... SASH DANCE BY JAPANESE MAIDENS

A sash dance by the same quartet of Japanese maidens, in which the bewitching manipulation of the draperies is well brought out. The ideal garden surroundings are very typical of the land of the chrysanthemum.

50 feet

1764 ... FUNERAL PROCESSION AT KYOTO, JAPAN

This presents a long procession of Jenriksha's, with the mourners seated in them, under huge umbrellas, giving a good view of an every-day scene as they come past the camera at close quarters along one of the narrow streets of Kyoto.

50 feet

1765 ... PANORAMIC VIEWS OF OSAKA, JAPAN

Panoramic view of Osaka from the water front, showing the imposing ranges of public buildings, and concluding with views close up of the balconied houses on the water edge and the curious trestle-supported bridge.

50 feet



No. 1710. *Climbing the Rocks.*

1766 ... THE POTTERIES AND PORCELAIN WORKS AT MAKUZU

This picture shows the native potters busily engaged turning out on the old-fashioned potter's wheel the quaint and graceful shaped vases and flower pots so much sought after by lovers of the artistic all the world over.

125 feet

1768 ... ENGLISH PHEASANT SHOOTING

The picture opens with a view of a large party of "guns," with an army of keepers and beaters setting out for the shoot. Their fortunes are closely followed throughout the day, and animated scenes of them as they bag the game from many positions in the coverts.

The dogs are seen busy with the falling birds, while much interest centres in a lady sportsman, a famous shot, who is amongst the leaders of the party. The truly typical English scenery as the film takes us from place to place with the shooters makes up a fine picture.

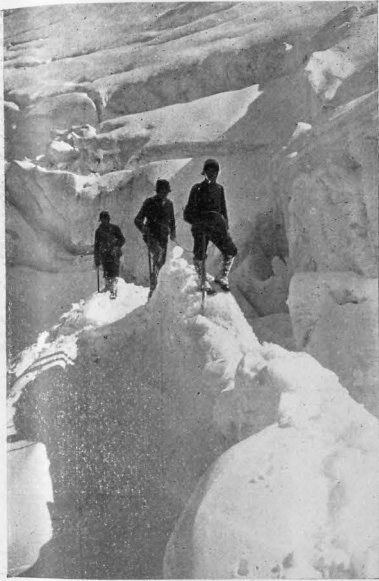
200 feet

NEWSPAPER PUBLISHING.

A marvellous series of Pictures, showing every phase of making-up and printing a large *London Newspaper*.

One of the marvels of modern times—the rapidity with which the Paper is produced and distributed—is being shown nightly at the Alhambra, Leicester Square.

The pictures shown by Urbanora show how hundreds of hands and brains work in combination to place the news of the day before the public within a few moments of its happening.



No. 1710. *A Snow Bridge.*

There is shown the sub-editorial room, where, almost simultaneously, the details are being received by telephone and telegraph.

The chief sub-editor, surrounded by his staff, and the details of the editorial room are all depicted.

This is where the tape machines click out the world's news, and where are all the contrivances that annihilate time and distance.

The telephoned news is set down on paper by the flying pencil of the chief sub-editor, and a waiting boy rushes with the "copy" into an adjacent room, where the linotype operators sit before their wonderful machine.

The "linos" consist of many inventions worked into one perfect whole. There is a lettered keyboard, not unlike a typewriter; and the "copy" under the lightening fingers of the "lino" man is set up into lines faster than the act can be described.

The next picture shows the news, now in lines of type, being "made-up" into "formes"—which is the type fixed together into oblong shapes corresponding to the size of the printed newspaper pages.

Then by a swift transition the bioscope views show the stereotyping process, in which a mould is taken of the "formes" from which are cast, as by magic, the cylinder shaped plates that fit on to the printing machines.

Giant Printing Machines at Work.

The underground hall in which stand the giant printing machines is next visited. The plates have been fixed, and, with express speed, the great rolls of paper feed the cylinders and emerge, cut and counted as the finished newspaper.

Outside are the eager newsboys clamouring for the same. It is thrilling to see the motor-bicycle riders and carters seize their bundles of papers, as they come up by an ingeniously-contrived lift from below.

The Clamouring Newsboys.

The arrival of a cart at a depot; the distribution of the paper to the clamouring newsboys; and the sale of a paper to a member of the public within three minutes of the receipt of news by the editor is marvellous.

The pictures are in themselves the more remarkable as the interior ones are taken by artificial light, as for many of the views it was impossible to get the sunlight.

These living pictures when shown at the Alhambra for the first time, were received with the greatest enthusiasm.

1769 Publishing the World's News.

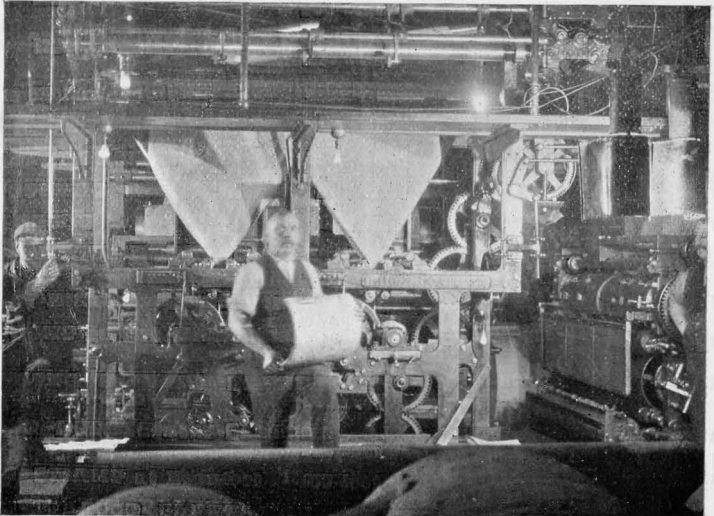
By courtesy of the "DAILY MAIL."

Order of Pictures:

- 1—Editor and Sub-Editors at work, while clerks receive the Election returns and other news from scores of telegraphic instruments, tape machines, telephones, &c.
- 2—Linotyping the copy from Editor.
- 3—Preparing the *Forme* from which the matrix is made.
- 4—Making the matrix previous to casting plates from same for the Press.
- 5—Casting and trimming the Plate.
- 6—Lively Scene in Press Rooms while printing the Edition.
- 7—Transporting papers from Press Room to Office.
- 8—Supplying Newsboys over Office Counter.
- 9—The Cycle and Cart Delivery Corps leaving the Newspaper Building.
- 10—Arrival of Cart and Distribution amongst Newsboys.

Splendid photographic quality, although the majority of the views were secured by artificial lighting.

Total length 250 feet.



1770 ... SIGHTS IN NEW ZEALAND.

A Series of remarkable pictures specially taken by Mr. T. J. WEST, to obtain which he has had every facility afforded him by the New Zealand Government and the Tourist and Health Departments of that Colony.

Order of Pictures :

- 1—The wonderful steaming Hills of Rotomahana. Lake Rotomahana is a large expanse of boiling water of a milky white colour and is situated at the foot of the Volcanic Mountain Tarewara from whence came the terrible eruption of a few years ago which completely annihilated the famous red and white terraces of this district. The New Zealand Government placed at the disposal of Mr. West a steam launch, to which was attached a special boat from whence he was enabled to cinematograph the picture successfully of the steaming Geysers to be seen on the coast of the Lake as they sailed over its boiling waters.

A series of pictures illustrating Maori Life and theermal scenes taken by special assistance of the New Zealand Government in the famous Hot Lake District of Rotorua.



No. 1710. *The Ayele.*

- 2—Maoris Cooking in Whakareware-wa Hot Springs.
- 3—Maoris Washing in the same.
- 4—Interesting Ceremonies at a Wedding, Ohinemutu.
- 5—Poi Dances, by Maori Wahines and children.
- 6—A Maori War Dance or Haka by the Ohinemutu Tribe at Rotorua.
- 7—Canoe Hurdle Races by men and women on Lake Rotorua, also natives racing in their war canoes.
- 8—The New Zealand Axemen at Wood Chopping Contest.
- 9—Marvellous Log Cutting Competition.
- 10—Single-handed Saw Log Cutting.
- 11—Double Saw Log Cutting Contest.
- 12—Children racing down the Cathedral steps.
- 13—A remarkable driving feat. Mr. F. N. Jones, of Nelson, New Zealand, driving a horse and gig up the Cathedral steps, at Nelson.
- 14—Arrival of thousands of Sheep and Lambs at the Works by road.
- 15—Unloading Sheep from train at the Railway Station Siding of Works.
- 16—Flocks of Sheep being driven to the Abattoir.

A series of pictures graphically illustrating the wonderful Frozen Meat Industry of New Zealand, taken at the Christchurch Meat Company's Limited, works at Islington, on the great Canterbury Plain, the largest exporters of frozen meat to Great Britain.

A highly interesting and instructive Series, of splendid Photographic quality.

Total length 525 feet supplied complete only.

INDIA and THE PRINCE OF WALES.

1771 ... VIEWS OF DELHI (Panoramic)

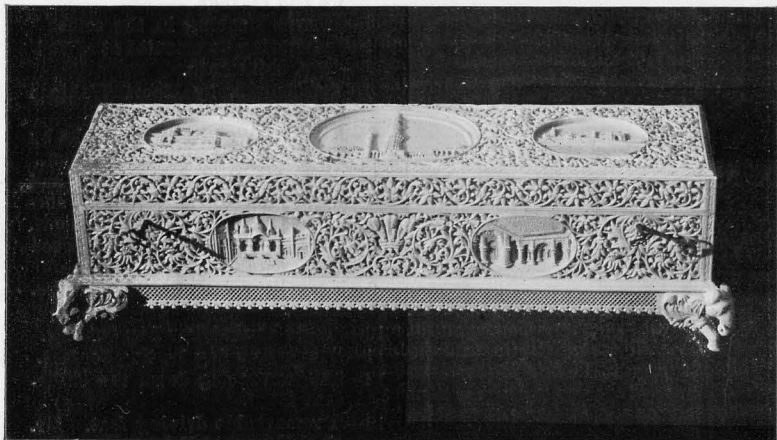
A series of characteristic views in this famous Indian city. Its temples, its streets and squares, and its crowded city quarters with a rich variety of native life, present a most desirable epitome of all that is most worth seeing in Delhi.

The general panorama with which the film opens is fully supplemented by the detailed views at close quarters.

175 feet

1772 ... PRESENTATION OF IVORY CASKET TO PRINCE OF WALES

The film opens with a fine view of Native Ivory Carvers at work on elaborate designs of great beauty, which are being cut on huge elephant tusks. A close view of the casket is then given, the details of the intricate tracery being finely shown. The great



No. 1772. *The Ivory Casket presented to the Prince of Wales, at Delhi, December 12th. 1905.*

State ceremonial dealing with the presentation of the casket to the Prince, which partakes of the character of a State and Military spectacle is then shown from start to finish. One of the best subjects of the Indian series.

150 feet

1773 ... SCENES IN GWALIOR, INDIA

Beginning with a general panoramic view, succeeded by replicas of many famous buildings and temples, and then presenting many aspects of truly Indian life in the streets and squares, with the natives promenading in their leisurely and characteristic Oriental fashion.

225 feet

1774 ... REVIEW OF THE INDIAN ARMY, GWALIOR

The military, notabilities and native princes pass the camera at close quarters, as also the Prince of Wales in his carriage.

At the Review proper, which is next presented, a splendid idea of the magnificent strength of our Indian Army is given by the film as regiment upon regiment of Cavalry and Infantry march past in review. The Artillery Field Batteries which bring up the rear form a splendid finish as the teams of oxen yoked to the gun carriages lend an unusual aspect and interest to the scene.

175 feet

1775 ... GRAND ENTRY OF THE PRINCE OF WALES INTO GWALIOR, INDIA—The State Elephant Procession.

The State procession with all its oriental magnificence is here viewed from the very best standpoint, crossing a bridge and rounding a corner into the troop-lined roadway. The innumerable gaily caparisoned elephants with the Prince and Princess and the Indian Royalties make an imposing and grandly spectacular pageant. The portraits obtained are remarkable in such a comprehensive view, and the impression created by this film on all who see it must be of the greatness and magnificence of these state functions in our Indian Empire. It well depicts the enthusiasm which greeted the Prince and Princess everywhere, and which was nowhere more strikingly shown than at the Royal entry into Gwalior.

150 feet

1776 ... KING EDWARD DISTRIBUTING MEDALS AT SAND RINGHAM

It is not often that H.M. the King is depicted throughout the whole length of the film as is the case in this picture. A fine continuous portrait of His Majesty distributing in his usual gracious manner medals to a large number of recipients. Though accompanied by the military members of his suite the view of the King, which is fine portraiture, is quite unsecluded through the whole length. A most desirable national picture, always fresh and acceptable. A good subject.

75 feet



No. 1777. Sect. B. Herd of 3000 Cattle on Liebig's South American Ranches.

1777 ... "URAGUAY TO THE ANDES."

FROM BUENOS AYRES TO CHILI.

*By courtesy of the ROYAL MAIL STEAM PACKET CO.,
BUENOS AYRES and PACIFIC RAILWAY, TRANSANDINE
RAILWAY, &c., &c.*

Supplied in separate sections of specified lengths
or in complete roll.

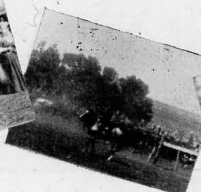
Order of Pictures.

1777a. ... Section 1

MISCELLANEOUS INDUSTRIES

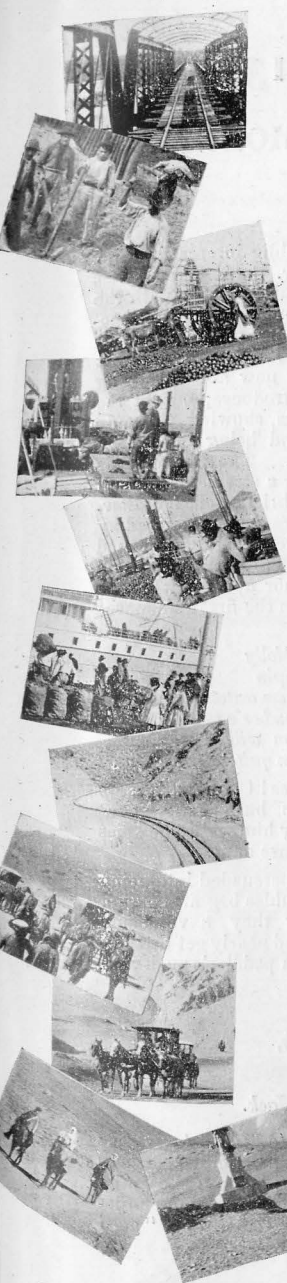
- 1—Sliding Bags of Tea Leaves down a hill on the Parana River
- 2—A drove of Mules for the River Steamer
- 3—Mode of loading Steamer with Firewood
- 4—Boys scrambling for Coins
- 5—Carts bringing bulk loads of Oranges over R.R. Station
- 6—Native Women carrying baskets of Oranges over floating gangway to Steamer
- 7—The Floating Islands of Parana River
- 8—Natives loading River Steamer with Sacks of Oranges
- 9—Dumping Oranges on Steamer Deck
- 10—General View of Iguazu Falls (Greater than Niagara)
- 11—Close view of the Waterfalls
- 12—Gouchas passing over the Pampas
- 13—Driving a Herd of Wild Horses
- 14—Lassoing and Riding Wild Horses

300 feet



1777b. ... Section 2

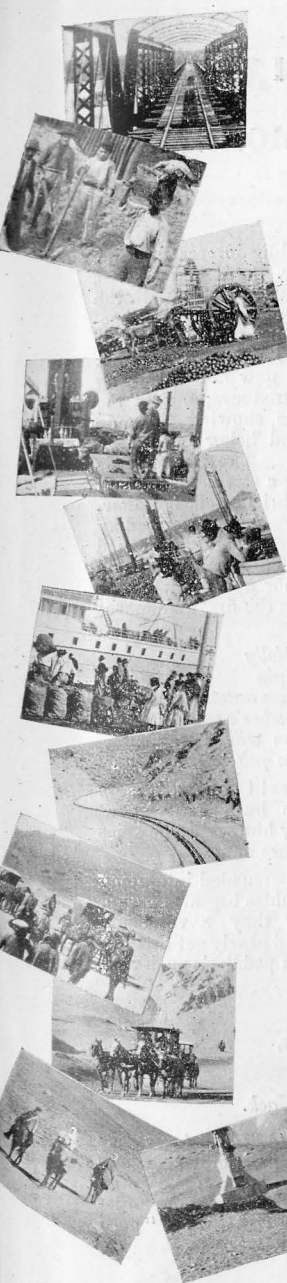
ON THE CATTLE RANCHES*By courtesy of Messrs. LEIBIG (O X O)*

- 
- 15—South American Cowboys on Cattle Ranch
 - 16—Gauchos Counting Cattle
 - 17—Disembarking Cattle from Barges in Mid-stream
 - 18—A Herd of 3000 head of Wild Cattle driven to Water
 - 19—Stampede of Cattle
 - 20—Lassoing and Branding Calves
 - 21—Driving Oxen through Disinfectant Chutes
 - 22—Cowboys' Festival—Roasting Sides of Beef by Camp Fire
 - 23—Gauchos' Dance and Barbecue

300 feet

1777c. ... Section 3

RAILWAY and ANDES VIEWS*By courtesy of the Transandine Railway.*

- 
- 24—Native Market Woman arriving by Train at Ascension
 - 25—Train leaving for Mendoza — Transandine Railway
 - 26—Views along Transandine Railway
 - 27—Approaching the Andes
 - 28—Train passing over the Cacheuta Bridge
 - 29—Nearing the Pass of De Las Vascas
 - 30—Andes Mounted Guides at Las Cuevas
 - 31—Awaiting Arrival of the Train at Las Cuevas
 - 32—Continuing Journey and Crossing La Cumbre ("The Summit") by Diligence
 - 33—Ascending the Pass
 - 34—The Pack Mule Train
 - 35—The Summit of "La Cumbre" and Monument of Christ (the Frontier of Argentina and Chile)
 - 36—Arrival of Coaches at Jurcallilo, Chile

400 feet

Total Length 1000 feet. Price £25.

1778 ... LICENSE No. 13;

Or, THE HOODOO AUTOMOBILE

(COPYRIGHTED)

As motor vehicles become more generally used, public interest in "red devils" and "buzz wagons" naturally grows stronger. Therefore a series

of Vitagraph pictures dealing with the troubles of an unfortunate automobilist, whose car bears the much dreaded number "13," is bound to interest everyone. Many new and surprising situations are introduced; one of the most novel effects, showing the auto running away and being chased by a motley crowd. The runaway is caught only after a strenuous pursuit which causes shrieks of laughter. The adventures are aptly described by little rhymes which, being projected on the screen before each scene, add much to the humor and effect of the story. We read in the first announcement:—

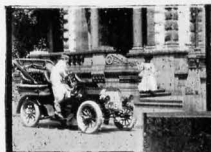
*Charlie and Molly
Go out for a spin
In Charlie's new automobile,
But the number's thirteen,
And as soon will be seen,
It bothers them quite a good deal.*

It certainly does! Charlie drives up to his girl's house, but she almost refuses to accompany him when she spies No. 13 on the license card.

Finally she is persuaded into going and then their troubles begin. Passing through the city they have many narrow escapes, and nearly get arrested for knocking over a peddler's push cart.

*The motor went mote,
So Charlie gets out,
And lays underneath on his back,
Then Molly gets tired,
Says to Charlie "you're fired,"
And skips with a fellow named Jack.*

Out in the country the auto balks and Charlie tries to fix it. A wayside tramp happens along and gets very much in the way. When Charlie emerges from underneath the motor, covered with grease and dirt, he finds the tramp has stolen his coat and hat and his girl has skipped with Johnny-on-the-spot who drives up in a swell rig. Number 13 is getting in its "good work."



*Charlie gets reckless,
 'The speed law he breaks,
 While the constables holler "go slow!"
 Those rude sheriffs nab him,
 For scorching they grab him,
 And off to the jail he must go.*

Charlie starts in chase of the girl—auto breaks down again. He gets underneath once more, when suddenly it starts up of its own accord and runs away. Then Charlie forgets the girl and has to chase the auto—He catches it after a weary run, and, going about 47 miles an hour, is almost up with the girl and fellow in the buggy, when he is stopped by two provincial constables who drag him off to jail. Poor Charlie! you'll feel awfully sorry for him.

*Judge Jones of Squashtown
 Says "you're a good thing,"
 I'll fine you a hundred or two,
 You may think it funny,
 But we need the money,
 Call again the next time you come through.*

On the way to the Court room, Charlie has his ire further aroused by seeing his girl and Johnny-on-the-spot enjoying a refreshing meal at a road house. They give him the cold shoulder. Charlie seems to be "up against it." He protests angrily against his arrest, but the hayseed justice of the peace takes all his cash and intimates that he is lucky to have his clothes left.

*Poor Charlie is "broke,"
 He can't see the joke,
 His auto refuses to go.
 So a strong mule he hires
 Number thirteen he fires,
 Alas what a story of woe.*

Outside the Court house Charlie regains his auto and finds Weary Willie sitting in state on the front seat. Having fired him he tries to start the motor and evidently "fires" that too, as dense volumes of smoke pour out from under the machine. Then it stops and refuses to budge. Just about this time Charlie determines to change his luck so he tears off the license, No. 13, and puts on one reading 4-11-44. Then he hires a good, healthy mule, and hitching him to the auto, he starts for home, a sadder and wiser man.

**Full of comical situations, making many uproarious
 moments of mirth.**

Length 400 feet.

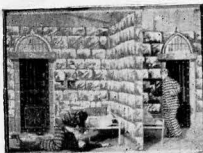
THE ESCAPE . . FROM SING SING.

Pictures that interest us most are those depicting scenes of unusual and uncommon events that are seldom, if ever, viewed by the general public. Many have read of the thrilling escapes from jail that have been consummated in the past, and now, through the medium of the Vitagraph pictures, the whole story is illustrated in a vivid and dramatic manner. The opinions of managers, the press and the public unite in pronouncing this series of pictures the most exciting and sensational ever conceived or produced.

SYNOPSIS.

It is meal time. For many months two prisoners whose cells adjoin have been in secret communication plotting an escape. No. 100 signals to his comrade that the warder is approaching. No. 99 feigns sleep as the warder enters and places the prisoner's food on the shelf. Although apparently inert, the inmate of the cell is watching the warder with lynx-eyed cunning, and, as he turns to leave the cell, **No. 99 springs upon him with the agility and ferocity of a tiger.** A deadly and silent struggle ensues in which the prisoner, a man of immense strength finally overpowers his opponent, and taking his revolver and keys, leaves him lying insensible. The convict releases two of his comrades and, passing down the silent corridor of the jail, up the iron ladders, and emerging through a scuttle on the roof of the jail, clambering over cornices and sliding down drain pipes, they finally reach the outer wall and, partly hidden by dense clouds of steam blowing from the engine room of the prison, **they kill the guard in the jail yard,** possess themselves of his gun and pistol, and making a thrilling leap down the embankment outside the prison, commence their sensational dash for liberty. Meanwhile the warder in the cell slowly recovers consciousness. He staggers out into the corridor and with his last remaining strength tolls the bell which tells of an escape. Immediately the building is in an uproar, and **armed men start in determined and angry pursuit.**

A mile away an automobile is speeding along the road when **suddenly three men in striped suits burst through the bushes** and with menacing gestures force the vehicle to a stop. The owner resisting is ruthlessly shot and thrown out and the fleeing convicts, holding a pistol to the chauffeur's head force him to put on all speed, just as the jail warders dash around a bend of the road **firing volley after volley** at them. At this moment another speedy automobile approaches the scene and the warders, explaining matters, take possession



of it and a wild chase commences. The autos dash along the road, throwing up huge clouds of dust, each powerful motor throbbing with terrific energy. As they career around the sharp corners, pursuers and pursued firing desparately at each other, the huge machines resemble majestic battleships engaged in deadly combat. The auto carrying the convicts has now out-distanced the other, but suddenly the motor gets out of order, the vehicle slows down and comes to a stop. The pursuers rapidly draw near and a desperate pistol battle rages for a few seconds between the occupants of the two machines. The convicts then take to the woods and an exciting chase ensues over hill and dale. In a picturesque little glade two young ladies and a dude of the "Reginald type" are enjoying a little alfresco picnic. Unfortunately for them they are in the path of the escaping convicts who dash through the bushes striking terror to the hearts of the picknickers. The girls flee, but the dude's knees shake so that he is unable to run. The leader of the convicts, savagely backing the dude up against a tree, orders him on pain of instant death, to mislead the pursuers by sending them in the wrong direction. The convicts then crouch behind some shrubbery while the dude tremblingly tells the jail guards that the convicts have gone over the hill.

The escaping prisoners once more gain a lead and finally take refuge in the humble farmhouse which is the home of convict 99. He stealthily enters and an effecting scene takes place at the reunion of the wife, husband and children. Posting one of their number outside to watch, the other two are hurriedly discussing further means for escape when a shot is heard and the convict who has been on guard outside staggers into the room mortally wounded. The house is surrounded by prison guards and the convicts prepare for a fight to the death. Barricading windows and doors they give battle. A second convict is shot down and No. 99 alone defends the house with a desperate energy. While he fires his wife reloads the extra gun and the unequal fight might have lasted indefinitely, when suddenly the convict's little boy, plucking at his mother's dress, draws her attention to a pathetic little heap lying huddled up in the middle of the floor. A bullet has found the little four year old daughter. The mother flings herself upon the body with a cry of anguish, the gun drops from the father's nerveless fingers, and all is forgotten save the little tot lying dead in the mother's arms. A second later the door is rudely burst open and the warder and his guards rush into the room. Instead of being confronted by an infuriated convict, mad with the lust of blood and battle, their eyes are met by a sight sad enough to make strong men weep. They reverently remove their hats and the convict bidding a despairing farewell to his wife and clasping for a moment in his arms the inanimate body of his dead child slowly passes out through the door in the custody of the jailers.

This Vitagraph production is remarkable from the fact that during a few minutes it runs the gamut of human emotion. The opening of the story is intensely sensational and exciting, the pursuit is thrilling, then suddenly the interest becomes extremely humorous when the convicts surprise the picnic party in the woods and cause great consternation to the dude and the ladies. Then there is more excitement until, as in a great musical composition, the theme suddenly changes from grandeur to sadness, so the story is suddenly tinged with pathos and the closing scene in the home of the convict is the most powerful dramatic incident ever portrayed.

Total length 700 feet.

BEWARE of the inferior imitation of this Film issued by a French firm under the title of "AMERICAN CONVICTS ESCAPE FROM PRISON." All users of this barefaced piracy are infringing the Dramatic Copyright of the Vitagraph Company of America. We, as their exclusive European Agents, will take proceedings against any user of these imitations.

Now being produced with big success at the Comedy Theatre, London.

THE ADVENTURES OF RAFFLES.

(AND HIS PAL BUNNY),

... THE AMATEUR CRACKSMAN.

Based on the great "Raffles" Stories, by E. W. Hornung.
A MOST SENSATIONAL SERIES!!!

NOTE.—The object of the publication of this series is not, by its reproduction, to encourage crime, but to call to the attention of the public the ease with which theft and trickery is committed in their midst.

Exclusive picture rights for "RAFFLES" granted to and copyright, 1905, by the Vitagraph Company of America, by arrangement with Mr. Kyrle Bellew and Messrs. Liebler & Co.

Absolutely Unique and Original in Conception. Seven Thrilling Adventures.
IN 18 SCENES.

NOTE.—For the convenience of our patrons, we will supply this production in several parts, each depicting various adventures, thus making each Section complete in itself.

Order of Pictures.

RAFFLES, the popular hero of fiction and drama as conceived by Mr. E. W. Hornung, the clever novelist, and so well and ably portrayed by the eminent actor, Mr. Kyrle Bellew, is a character that is full of interest to all classes, and the production illustrating the adventures of the Gentleman Highwayman has met with unqualified and overwhelming success wherever exhibited in America. A brief description of the scenes follows:

1780 a.. RAFFLES—Part I.

Scene 1 .. RAFFLES AND HIS PAL BUNNY

Are introduced to the audience in a splendid close range portrait which shows them in animated conversation discussing some of their exploits.

Scene 2 ... The First Adventure — RAFFLES ROBS THE GUESTS at a LAWN PARTY

A brilliant lawn party is in progress at the residence of the rich Mrs. Vandergrist, and Raffles assisted by Bunny, is seen plying his profession and cleverly relieving the guests of their valuables. He extracts watches from the gentlemen's pockets, politely relieves the ladies of their diamonds and jewelry, and then diverts suspicion to one of the waiters by placing his own

watch in the waiter's pocket, then raising an outcry that he has been robbed. Immediately several others discover that they too, have been robbed, and the luckless waiter, upon being searched, is found to have Mr. Raffles' watch in his pocket and is, of course, believed to be the guilty party, and is hustled off by a burly policeman, while Raffles and Bunny slip away in the confusion.



**Scenes 3-4-5-6 ... The Second Adventure—RAFFLES HOLDS UP
A SOCIETY COUPLE**

The guests are now leaving the lawn party, being driven away in carriages and automobiles. Raffles has marked for his next victims a prominent society couple, and proceeding to where their private carriage is waiting he throttles the coachman into insensibility and dresses himself in the coachman's livery. He then boldly drives up to the house, and Bunny, his confederate, politely escorts the victims to the carriage. They drive away, and in a lonely portion of the road the carriage stops and its occupants find themselves looking down the barrel of a revolver held by a masked highwayman. Raffles quickly relieves them of their jewellery and valuables, the lady promptly faints, and the cracksman mounts to the box and drives away.

350 feet

1780 b ... RAFFLES—Part II.

**Scenes 7-8-9-10 ... The Third Adventure—RAFFLES RESCUES
BUNNY BY IMPERSONATING A POLICEMAN**

The cracksman and his pal are seen cautiously approaching a house which they intend to burglarize. Bunny scales a ladder, pries open the window, and hands out the "swag" to Raffles. A maid servant discovers them and gives the alarm, just as they are about to leave with their booty. A gardener and a footman suddenly appear around the corner of the house and a fierce struggle ensues in which Bunny is finally captured, but Raffles escapes. Running through the grounds, he hides behind some shrubbery and, opening his bag, brings forth a policeman's helmet and uniform, which he rapidly dons, and then rushes back to the scene of action. Bunny is still struggling with his captors, who turn him over to the supposed policeman. Raffles directs them to alarm the household and drags Bunny away. When out of sight Raffles quickly removes his uniform, and they make their escape. This subterfuge is very cleverly executed and the audience readily sees the point and admire Raffles' strategem.

(The above section is tinted to represent moonlight).

**Scenes 11 and 12 ... The Fourth Adventure—RAFFLES HOLDS
UP A NEW YORK CLUBMAN**

Those who have read the Raffles stories will remember that Mr. Raffles moves in the very best society and is never for a moment suspected of being a highwayman. This scene shows him leaving one of the swell clubs of which he is a member, accompanied by a rich clubman. They part at the foot of the steps and Raffles, hastening around the block, quickly disguises himself and when the clubman approaches suddenly steps out from the doorway and, at the point of a revolver, relieves him of his watch, diamonds and spare cash. His victim, however, decides not to submit tamely to being robbed and is, therefore, promptly "knocked out" and, while he is lying insensible on the pavement, Raffles rapidly removes his disguise and calls for help. A policeman comes up on a run and is directed down the street, while Raffles and a bystander assist the clubman into a conveyance. This and the three preceding adventures are all supposed to take place at night and are beautifully tinted to represent night scenes with moonlight effects.

300 feet

1780 c ... RAFFLES—Part III.

**Scenes 13-14-15-16-17 ... The Fifth Adventure—RAFFLES AND
BUNNY ROB A BANK MESSENGER**

This scene is characterized by many absolutely novel and original situations. A messenger is seen leaving a bank carrying a bag of money. Raffles and Bunny follow him, having previously prepared a

bag of exactly similar size and appearance. Passing through a quiet street, they approach the bank messenger and Bunny roughly collides with him, throwing him to the ground. The bag falls from his grasp for an instant and Raffles deftly changes the bags, assisting the messenger to his feet and handing him the dummy bag, while Bunny gets away with the money as fast as his legs can carry him. The messenger, however, is suspicious and, opening the bag, discovers he has been duped. He raises a terrible outcry and starts after Raffles and Bunny, calling "Stop thief!" while a motley crowd follows behind. The fugitives are being hard pressed, so Raffles leads the chase after himself, while Bunny doubles down a side street and escapes. Raffles then rounds the corner and makes a lightning and sensational change in his appearance. The audience see him deftly transform himself into an old and decrepid looking man with a white beard, black glasses and a slouch hat. As the crowd, with the policeman at its head, surge around the corner they meet an infirm looking old gentleman who mumblingly tells them that the man they are chasing has gone on down the street. They dash by and Raffles goes in the opposite direction, removing his disguise as he runs. Unfortunately he drops the white beard and the policeman, returning after a fruitless chase, finds it and realizes that he has been foiled. He immediately runs in the direction taken by Raffles and is just in time to see him letting himself into his apartments. The policeman telephones for assistance and they arrange to capture Raffles in his rooms.

Scene 18 ... THE ESCAPE OF RAFFLES THROUGH THE TRICK CUPBOARD

Raffles safely regains his apartments, thinking he has eluded his pursuers. He removes his hat and coat and is just lighting the inevitable cigarette when the door is burst open and he finds himself confronted by three stalwart policemen and the bank messenger. With his customary coolness he says, "Well, gentlemen, you have caught me at last," and asks permission to put on his hat and coat signifying that he will go with them. Stepping forward to the hat rack he reaches for his garments and then with lightning-like rapidity, darts into the door of the cupboard, which he slams behind him and securely fastens on the inside. The police try in vain to open the door and finally shatter the panels, smashing the door from its hinges. They dash through the opening and as they disappear, Raffles calmly steps out of the wardrobe, which is connected with the cupboard by a secret panel. Stopping long enough to pick up the bag of money which they, in their excitement have left on the floor, he waves them an ironical adieu and disappears through the door leading to the street.

This entire series is replete with clever and well arranged situations and has caused the most favourable comment. It bids fair to be one of the most sensational films of the season. It is "different" from any other production, American or Foreign, and the photographic quality is unsurpassed.

275 feet

(Scene 18 is tinted to represent lamplight.)

Nos. 1780. Sections I, II, and III.

Complete Raffles' Adventures.

Total length 925 feet. Supplied in one roll.

1781—

SHERLOCK HOLMES: Or, HELD FOR RANSOM!

Exclusive Picture Rights granted to and copyright by the Vitagraph Company of America by arrangement with McClure, Phillips & Co., publishers of Sherlock Holmes.



A GREAT DETECTIVE STORY IN SEVENTEEN THRILLING SCENES.



The personality of Sir Conan Doyle's great character "Sherlock Holmes" is so striking, so realistic, that one scarcely realizes the fact that the wonderful detective is only a hero of fiction, an imaginary personage evolved from the brain of a clever author. Mr. Gillette, the popular actor and playwright, strengthened the impression of realism by his splendid impersonation of Sherlock Holmes in the play of that name, and now the great detective is a familiar friend, admired by all, the idol of young and old, and his advent into the realm of Vitagraph drama will be warmly welcomed.

Scene 1.—THE MILLIONAIRE'S CHILD IS KIDNAPPED

While playing in the Park with her nurse, a seven year old child of Mr. George Carruthers, a wealthy London clubman, is kidnapped by some members of the infamous band of criminals, who, in their exploits, designate themselves "The Sign of the Four." The nurse makes a desperate effort to save the child, but she and a bystander, who endeavours to aid her, are both left lying insensible on the ground and the miscreants get away with the little girl in their clutches. We are next introduced to their secret den, a cellar in one of the lonely suburbs of London, where the little child is turned over to the keeping of a hideous old hag, while the conspirators indict a letter to the father as follows:



"Your child is in our hands; come to night at twelve o'clock to the old Snuff Mill at Wapping; bring £5,000 in gold and come alone. We mean business. Play no tricks, or you will never see your child again."

Signed—"THE SIGN OF THE FOUR."

This epistle having been written, is handed to one of the bandits, who cautiously approaches the residence of Mr. Carruthers, delivers the note to him as he is descending the steps of his house, and disappears down the roadway long before the father has had time to grasp the full import of the terrible news contained in the letter.

Scene 2. — THE FRENZIED FATHER GOES TO SHERLOCK HOLMES FOR ASSISTANCE

In his cosy apartments in Baker Street, the greatest of all detectives is seated in his easy chair, wearing the well-worn dressing gown and smoking the favourite pipe, when his quietude is suddenly interrupted by the appearance of the frenzied father, who thrusts the kidnapper's note into his hands and implores his aid. After hearing all the details, Holmes decides to go and meet the bandits himself, and using his phenomenal skill in the art of "making up," he transforms himself in a few moments by the aid of wig, beard and moustache into an exact representation of his visitor. Then possessing himself of the note and making up a fake parcel to represent the money, the intrepid detective starts out single handed on his heroic quest.

Scene 3. — SHERLOCK HOLMES MEETS THE BANDITS AT THEIR RENDEZVOUS

Stirring adventures now come thick and fast. One of the desperadoes is at the appointed place, and having satisfied himself that Sherlock Holmes is apparently the right party, he blindfolds him and leads him through tortuous paths to their secret den. Holmes shows them the bag of money and asks that they produce the child. The little one, thinking she sees her father before her, rushes to his side. Instantly Holmes lifts a chair and dashes the lamp on the table into fragments, and picking up the child escapes in the darkness that follows his daring act. The inmates of the room are blindly stumbling about, but the old hag who was nearest to the door slips out after Holmes with feline stealth, and as he pauses for a moment, uncertain which way to turn, she leaps upon his back, and grips his throat with her bony claws. In an instant the others rush out and overpower him. In the struggle, his false beard and wig have become misplaced, and as the bandits tear them off, they discover that at last they have in their hands their arch enemy, Sherlock Holmes. Exulting in the fact that now they will be able to effectively get rid of the one man they fear the most, they drag him indoors, lash him to a keg of gunpowder and lighting a slow fuse rush from the cellar, leaving Holmes to a horrible fate. In their excitement, they have forgotten the little girl whom they left outside the house. She has been hiding in fear and trembling, and when she sees them emerge and run away as fast as their legs can carry them, she instinctively runs into the house to find her protector. The interest now becomes intense, as it seems as if the little child is going to instant death. She enters the cellar just in time to stamp out the fuse and save the hero's life. Holmes takes her in his arms and is rapidly proceeding down the road, when he is perceived by the Four, who have been waiting to hear the explosion which was to have hurled him into eternity. They immediately give

chase, and an exciting pursuit ensues. The leader of the bandits rapidly gains upon Holmes, who is encumbered with the weight of the child. Suddenly dropping the little one to the ground, Holmes turns and meets his pursuer with a terrific swing, which catches the bandit on the point of the jaw and completely knocks him out.

Scene 4.—HOLMES TAKES REFUGE IN A DESERTED HOUSE

Our hero now determines to match his wits against those of his pursuers, who are close behind him. He dashes into an old house, and mounting the stairs, barricades the door and searches for a hiding place, which he finds in the huge old-fashioned chimney. The bandits are now breaking down the door, the panels of which can be seen splintering under their blows. Holmes opens a window, and fastening one end of a coil of rope to the casement, throws the other end out of the window, leading them to believe he has escaped that way. Then taking the little girl, he hides in the chimney. The ruse is successful. The bandits finally break down the door, rush in and see the open window with the rope hanging therefrom. They conclude that he has escaped in that direction, and going through the window themselves, start once more in pursuit. After giving them time to get away, Holmes leaves the house and goes off in another direction.

Scene 5.—THE JOYFUL REUNION AT SHERLOCK HOLMES'S APARTMENT IN BAKER STREET

The father and mother of the kidnapped child, worn with grief and anxiety, receive a telegram, saying :—“*Meet me at my rooms, Baker Street, at 10 o'clock. Good news. Signed, Sherlock Holmes.*” We see them anxiously waiting his return. Suddenly the curtains are parted, and the tall figure of Holmes looms through the door-way, but he is alone. The mother rushes forward and flings herself at his feet. It is a dramatic moment. Holmes steps back, lifts the curtain a little higher, and, with a glad cry, the little golden-haired child rushes across the room into her mother's arms. Holmes, as usual, refuses any reward except a kiss and a caress from the little girl, and this seems to please him more than the large bundle of bank notes which the millionaire endeavours to force upon him. The picture ends with a pleasing and pathetic picture of the mother and child photographed at close range, depicting their joy at their reunion.

Total length 700 feet.

SUPPLIED ONLY IN COMPLETE LENGTH.



No. 1777. Sect. B. South American "Cowboys" Roasting Beef.

**1782 ... LAUNCH OF THE CANADIAN PACIFIC LINER S.S.
"EMPRESS OF IRELAND," Jan. 27, 1906**

The launch at Govan of this great Atlantic liner, which is destined to become the connecting ocean link in the new route, "Euston to Yokohama," which it is anticipated will take twelve days off the journey, and practically bring the land of The Rising Sun within arms length of England.

60 feet

1784—

Launch of H.M.S. "Dreadnought"

(the World's largest ship) by H.M. KING EDWARD at H.M. Dockyards, Portsmouth, February 10th, 1906.

Exclusive privileges granted us by Admiral Barry with approval of the Lords of the Admiralty.

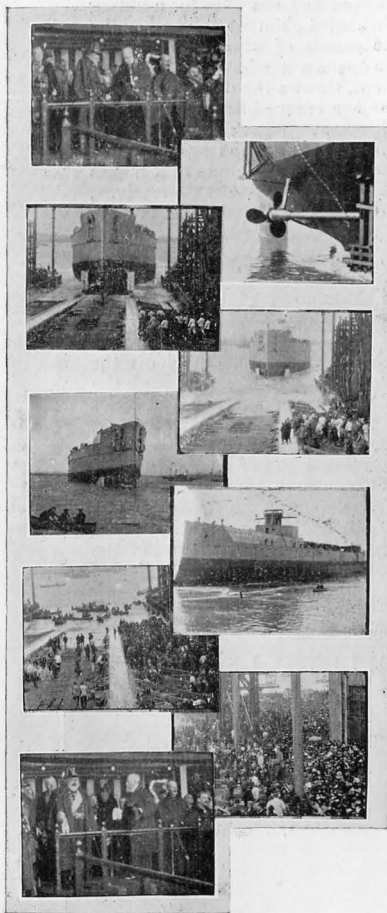
The picture opens with a good view of the King surrounded by a very distinguished party on the launching platform. Then the leviathan Battleship is released by a touch of the Royal hand and gliding down the ways taking the water with fine effect. Immediately afterwards the film presents an extraordinary view of the ways, swarming crowds of excited people, both spectators and workmen rushing into the vacant space. At the conclusion we see Mr. T. Mitchell, Superintendent of Construction, H. M. Dockyards, Portsmouth, being congratulated by the King on the successful result of his labours which had thus given Britain the largest and most powerful warship in the world. A fine picture of supreme National interest.

150 feet

1783 ... LAUNCH OF H.M. CRUISER "NATAL," at Barrow-in-Furness, Messrs. Vickers, Maxim & Sons' Shipyards.

A very fine picture of the launch of this newest type of Cruiser, the largest in the world. The thrillingly fine affect as she takes the water receding from the camera makes this one of the best launch pictures ever secured. Very fine photographic quality.

75 feet





No. 1777. Sect. B. Gauchos after a Cattle Round-up.

1785 { OPENING OF PARLIAMENT BY THE KING, 1906.
1786 { (Two separate Pictures 100 feet each).

Opens with a view of the Horse Guards entrance at Whitehall showing the "Garde Republicaine" Band as they stood marshalled to salute the King in passing. Then the array of Cavalry in St. James's Park, and the whole of the Royal Procession, as it comes through the lines of troops towards the camera. The position secured being an exclusive one, a fine picture of the State coach with the King and Queen is recorded.

The second picture shows the arrival at and departure from the Victoria Tower at the Houses of Parliament. **100 feet**

1787 ... THE PRINCE OF WALES IN CALCUTTA, INDIA

Giving views in the market quarter of the great city, and depicting its busy everyday life. Glimpses also of suburban roadways, where the natives leisurely go about their avocations under the shade of huge trees and their grateful shelter. The latter half of the pictures gives the pomp and military splendour of the entry of the Prince and Princess of Wales into Calcutta in state, the whole making up an interesting subject. **150 feet**



1788 ... PRINCE AND PRINCESS OF WALES ON THE ROYAL BARGE. IRRAWADDY RIVER MANDALAY

The Royal Barge, with the Prince and Princess on board, is preceded by quaint native boats manned by a host of rowers, who, using both legs and arms in propelling their craft, make up an item of great animation.

No. 1788.

The Royal party and suite are well shown as the Barge slowly passes, while other less splendid barges and more native boats complete the picture.

200 feet



1789 ... Life in a Burmah Teak Forest.

This realistic picture of life and work in the Burmese teak forests opens with a view of huge elephants pushing their way through the thick undergrowth of the jungle—where natives under British overseers, are cutting down the huge teak tree trunks many of which weigh over two tons. The chaining up of the trees for traction is well shown, and the marvellous sagacity of the many elephants engaged on the operations is beautifully depicted. The views of work in the thick jungle parts is in many places quite stereoscopic in effect.

Bullocks and elephants are afterwards shown pulling the teak logs on huge wagons along soft sandy roadways to the wood-yards, and their strenuous exertions when the unwieldy wagon wheels stick fast in the sand together with the clouds of dust are exceedingly typical of India. The film finishes by showing "human" sagacity of the elephants in arranging, sorting and stacking the logs in the yards, the whole combining makes up a most remarkable picture. **450 feet**

1790 ... CURLING CONTESTS IN THE ALPS

This is an excellent and spirited picture of fine quality depicting the international curling contests in Switzerland, showing the Scotch champion team under very favourable conditions as well as many of the other leading contestants.

The heads of the rinks both at the playing up and the "tee" ends are well shown, as also mid-rink views with the "stones" merrily sailing past. The appropriate mid-winter Alpine surroundings make up a fine picture. **150 feet**

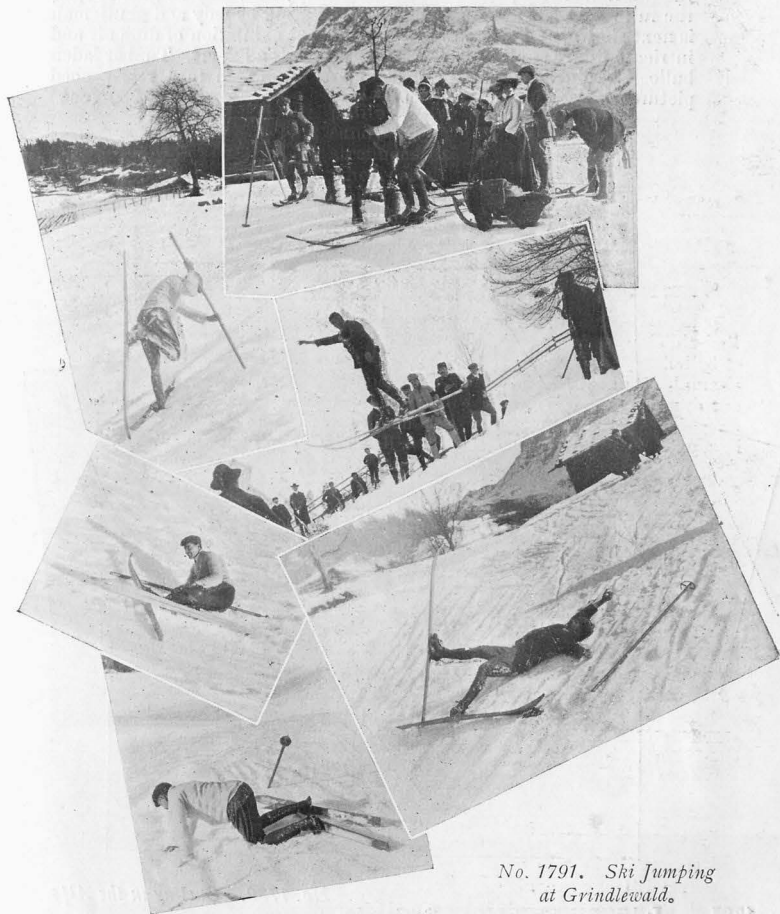
1791 ... SKI JUMPING AT GRIN-DLEWALD

This exciting and somewhat dangerous sport has attained a popularity at all the Swiss winter resorts that is really remarkable. The film depicts in a most striking way large numbers of Ski jumpers in rapid succession taking most dangerous leaps, and while many of them on alighting on the snow manage to retain an upright position, others come rolling and tumbling over right up to the camera. A really fine and stirring subject, of beautiful quality. **175 feet**



1792 ... SWISS SNOW SPORTS—a splendid New Series

A great variety of the Swiss snow sports are here shown. Commencing with tobogganning round a steep circular descent, and next in increasing numbers down a precipitous incline, ladies and gentlemen in singles and pairs, several carrying flags and other trophies as they whisk merrily past. Still tobogganning at high speed, they next



No. 1791. Ski Jumping
at Grindlewald.

engage in many games—grab apple, tilting at the ring, cleaving the champagne bottle, &c., and in these the lady competitors, who are numerous, show up to great advantage. In the final bout, where mixed couples come down together and “dump” into a huge snow heap at great velocity, the fun is brought to a climax. A superb film. One of the finest winter subjects ever photographed. **300 feet**

1793 ... FUN WITH JACK FROST

Opening with sledge loads of holiday makers leaving the hotel shown afterwards careering along the roadway through beautiful winter landscape. Sledging on the ice, with ladies and gents yoked in as "horses." Then a most animated Tug-o'-War, in which the efforts of all, especially the fair sex, to keep their feet on the ice is exceedingly laughable. Tumbles and slips are frequent, but all enjoy the fun immensely; and next at ice-hockey, with lady as goal keeper, the fun waxes fast and furious. Figure skating by lady and gentleman is next shown, and afterwards a magnificent exhibition of difficult and intricate figure skating is given by a gentleman expert. Timber laden bullock sledges in parties make up a fine finish to a really good picture.

250 feet



No. 1789. Curling in the Alps.

1794 ... LASSED BY MOTOR (Comic)

A workman is seen just finished varnishing a seat on a suburban roadway which a swell seating himself on, shortly after finds he cannot get away. With the assistance of a lady and another friend his removal is deemed impossible, until a motor car coming along, a rope is hitched from the motor on to the sitter. The tug, when the car is started, quickly pulls the unhappy victim from the seat to a far worse fate, as he is whisked trailing along the roadway at 20 miles an hour, upsetting a milkman, policeman, and many others in a most laughable manner. A good comic.

100 feet

1795 ... SKI MANŒUVRES BY AUSTRIAN MILITARY

Austrian military detachment out for Ski practice, showing how the Ski may be used in crossing snow-covered and ice hardened surfaces with great speed and apparent ease kneeling and firing and rapidly changing into new positions. Well illustrates the value of Ski-ing in an army under suitable conditions.

75 feet

**1796 ... MARINES DRILLING ON AMERICAN CRUISER**

A very fine picture of Marines in an American Warship going through smart drill and manual exercises.

The precision and deftness of each movement is particularly noteworthy, and the film being of very fine photographic quality every detail arrests interest.

150 feet



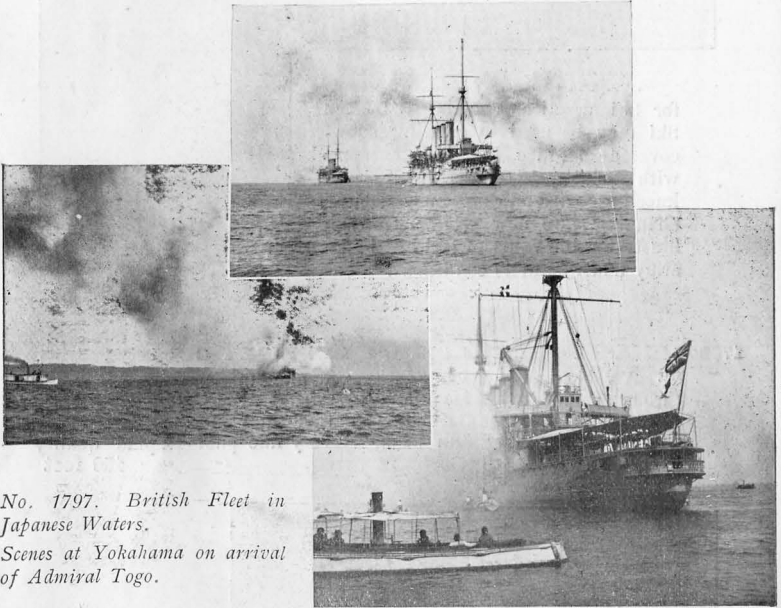
No. 1793.

Fun with "Jack Frost."

1797 ... BRITISH BLUEJACKETS AT YOKOHAMA

The arrival at Yokohama of the formidable British squadron, with the Battleships firing a salute. Then a scene of much animation with launches and torpedo boats, producing with the mingling smoke from the big guns a very fine effect, the details of the Battleships being well shown. The landing in the crowded steamers, the spectator-packed landing stages, and the British tar's advent ashore amidst a tremendous welcome. A picture of great historic interest.

150 feet



No. 1797. *British Fleet in Japanese Waters.*

Scenes at Yokohama on arrival of Admiral Togo.

1798 ... BATTLESHIP THEATRICALS BY BRITISH BLUE-JACKETS

By courtesy of Com. Guy Gamble, H.M.S. Nile

A very amusing film of the humorous side of life in spare moments on one of our great Battleships. First view shows the Committee arranging the details, note-book in hand. The selected Artistes are then treated by the "Dresser," one by one, to an extraordinary lightning make-up.

The facial expressions in this section are extremely ludicrous, and shown on a very large scale, the image of the "Dresser" and his "Subject" filling the whole screen. Afterwards Neptune, Britannia, and many leading personages hold an impromptu entertainment on the gun-deck, and amidst the inspiring surroundings of 12-inch and 8 inch guns many funny incidents are enacted, winding-up with Britannia in excelsis.

200 feet

1799 ... "FISTICUFFS" ON A BATTLESHIP

A very spirited glove fight series of encounters between picked pugilists amongst the handymen. In a regularly roped-off area on deck, couple after couple box to a finish, making up a scene of much animation as they engage each other, surrounded by the encouraging plaudits of their shipmates who stand round and enter fully into the spirit of the various contests.

The last bout is fought to a finish, and the knock-out blow of the victor shows the fighting prowess of our tars in England's manly art of self-defence.

200 feet



*No. 1800. Views
on Austrian
Railway.*

1800 ... OVER THE TYROLEAN ALPS IN WINTER by the Austrian Government Railway

A magnificent Railway panoramic ride through a picturesque range of the Austrian Alps in winter time. As the train speeds along through ever-changing scenes, rounding rock ledges, crossing wonderful girder and lattice bridges, through tunnels, and by the wayside stations, a beautiful picture is presented, while many smoke effects from the engine keep up a rich variety in the film from start to finish.

250 fe

Romance of the Railway

THE RECENT GREAT SUCCESS PACKING THE ALHAMBRA NIGHTLY.

The following comprise an exceedingly interesting series of Industrial Pictures, depicting every phase of industry in the Steel and Allied Trades in connection with Railway, Locomotive and Carriage Construction, and operation of the System,

Photographed by courtesy and kind co-operation with
THE LONDON & NORTH WESTERN RAILWAY.

Published and supplied in separate Sections of specified lengths,
or the Entire Series in one length of 2,200 feet.

Order of Pictures.

PREPARING THE RAILWAY ROAD BEDS

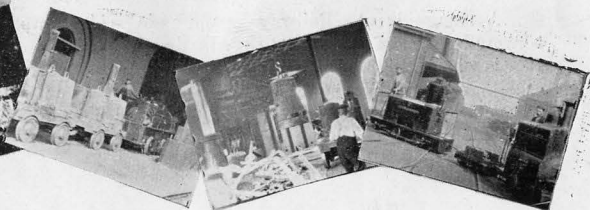
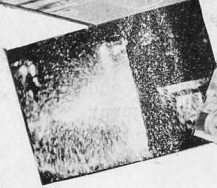
1801 a. Section I. 150 feet

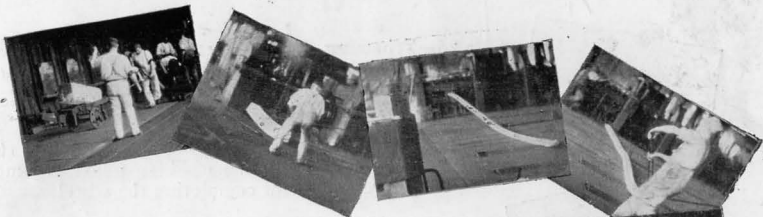
- 1—Train of Trucks arriving at Cutting passing under Bridge.
- 2—Operating the Steam Navvy—enlarged view of bucket scooping up earth and rock by half ton and emptying into trucks
- 3—Labourers shovelling gravel into trucks at cutting.
- 4—Blasting operations in a rock cutting.
- 5—Train of filled trucks leaving for embankment dumping
- 6—Building an Embankment, dumping truck loads of excavated material
- 7—Laying sleepers and rails on prepared road-bed
- 8—Levelling and straightening rails.

RAIL ROLLING AT CREWE WORKS

1801 b Section II. 375 feet

- 9—Siemens Converter Furnace in Operation.
- 10—Pitching rail ends into Furnace.
- 11—Overseer sampling molten steel.





- 12—Pouring molten metal into ingot moulds from 30-ton ladle. Numerous moulds on railway trucks are successfully pulled into position and filled amidst a fine display of sputtering molten metal, while millions of sparks produce a highly picturesque pyrotechnic display.

(The foregoing pictures 9 to 12 and following ditto 16 to 20 are tinted to reproduce the glow prevailing during these operations.)

- 13—Train of Ingot moulds leaving furnaces for cooling sheds.
- 14—Lifting moulds from Ingots by hydraulic cranes in cooling sheds
- 15—Train load of Ingots being drawn by midget engines to rolling mills.
- 16—Removing Ingots from heating furnaces preparatory to rolling.
- 17—Inserting white-hot Ingots into first sets of rollers into whose insatiable jaw it is drawn, re-appearing in ever increasing elongated form until on emerging from the last set of rollers, its serpentine gyrations produce at last the finished 96 foot rail lengths.
- 18—Circular Saw trimming off ends of the rails.
- 19—Removal of Rails by hydraulic shifters.
- 20—Examining and Straightening the finished Rails.

MAKING COACH WHEELS

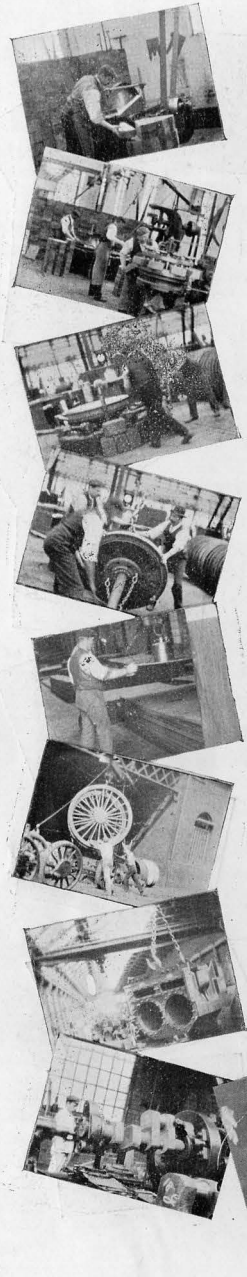
1801 c. Section III. 225 feet

- 21—Pressing red hot Steel Ingot into rough form from which tyre is ultimately rolled.
- 22—Final Rolling Operations. Removing tyre from furnace to rolling machine, which forms the all-important wheel flange.

(Pictures 21 and 22 are tinted to represent the glow of the heated metals and its reflection on the surroundings.)

- 23—Sawing and Trimming teak sections for coach wheels.
- 24—Boring Bolt Holes in Teak Sections.



- 
- 25—Trimming Outer Edges of each set of 16 Teak Sections comprising complete circle of wheel.
 - 26—Assembling and Bolting Teak Sections preparatory to tyreing.
 - 27—Forcing Teak Body on Coach Wheel into steel tyre by hydraulic machine under enormous pressure, thus completing the wheel.

BUILDING A PASSENGER COACH

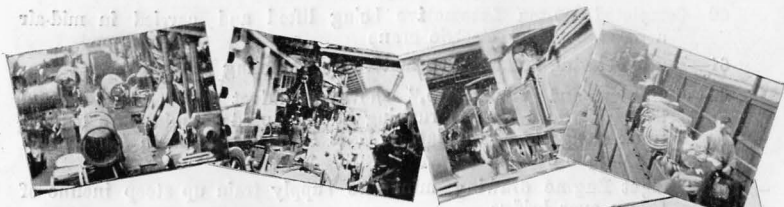
1801 d. Section IV. 250 feet

- 28—Arrival of train loads of Lgs. In the lumber yards adjoining mills.
- 29—Removing Bark and Shaping Logs.
- 30—Cutting Logs into lengths by cross saw.
- 31—Cutting Logs into Planes by sets of huge band saws.
- 32—General Views Interiors of Saw-mills and Carpenters' Shops.
- 33—Building Foundation of Coach. Workmen assembling frame and boarding floor.
- 34—Lifting and Turning 65-foot Carriage Floor. Over 90 workmen's united effort required to perform this task.
- 35—Placing Uprights and Top Rails for superstructure of Coach.
- 36—Body of Coach. Completing building and panneling of sides and ends.
- 37—Roofing the Coach. Placing arched iron supports and woodwork.
- 38—Covering Coach Roof with felt and canvas.
- 39—Placing 65-foot Steel Underframe with fittings on bogies.

COACH BUILDING (continued) AND BOILER MAKING

1801 e. Section V. 300 feet

- 40—Pulling completed Carriage Frame on to steam traverser outside erecting shops.



- 41—Placing 65-foot Body on underframe.
- 42—Workmen pushing Completed Carriage into Paint Shops.
- 43—Painted Coach emerging on to Steam Traverser which transports same into service.
- 44—Electric magnet lifting steel plates
- 45—Copper Boiler Plates. Front section being hammered into shape on steel form
- 46—View of Boiler Shops, showing innumerable Boilers in various stages of construction. Photographed from the overhead Electric Travelling Crane
- 47—Gigantic Grindstone Operations, sharpening tools and trimming metal

THE FOUNDRIES & TURNING SHOPS

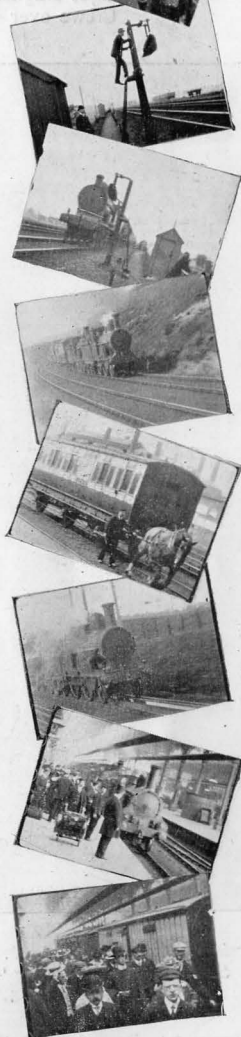
1801 f. Section VI. 300 feet

- 48—The Smithy. Forging chain links.
- 49—The Steel Foundries. Casting axles, cylinder boxes, piston rods.
- 50—The Brass Foundries. Casting door handles, rack brackets and miscellaneous fittings.
- 51—Six-foot Driving Wheel being cast and shaped in revolving mould.
- 52—Trimming Driving Wheel Casting.
- 53—Turning Axles and Driving Cranks in lathe shops
- 54—Shrinking Steel Tyres on six-foot driving wheels
- 55—Mounting Driving Wheels on Axles and pinning same with battering ram.
- 56—General View of Locomotive Erecting Works. Photographed from overhead Electric Travelling Crane, showing many locomotives in various stages of construction, a really unique picture.
- 57—Electric Cranes lifting and transporting locomotive frames.

CONSTRUCTING LOCOMOTIVES AND RUNNING TRAINS

1801 g. Section VII. 300 feet

- 58—Placing Boiler in position on locomotive frame.
- 59—Lifting Cylinder Box and setting in position.



- 60—Completed 50-ton Locomotive being lifted and [carried in mid-air across shops by electric crane
- 61—Engine towing finished Locomotive from erecting shops.
- 62—"Dignity and Impudence," showing midget engines (the errand boys of Crewe Works) running at full speed on miniature parallel track alongside of the latest L. & N.W. type 60-ton Locomotive—a unique comparison.
- 63—Midget Engine drawing miniature supply train up steep incline of Crewe over bridge.



Facsimile of Poster No. 1801. In 11 Colours.
 Supplied without heading "Urbanora."
 Size 6 Sheet. Price 1s. each net.

- 64—Arrival of Scotch Express at Preston Station. Passengers de-training.
- 65—Shunting Carriages by Horse Traction.
- 66—Railway Panorama, photographed from side of rear portion of train, thus showing engine and train under full speed, together with most picturesque scenic panorama until entering and finally emerging from tunnel.

OPERATING THE L. & N.W. RAILWAY SYSTEM

1801 h. Section VIII. 300 feet

- 67—Racing the Irish Mail. This photograph was taken from an express train running at 60 miles an hour on a parallel track and shows the Mail coming into view, racing alongside for over two miles, and gradually forging ahead of the photographic train.
- 68—Running into Crewe Station with its network of tracks, signal boxes, platforms, bridges, &c.
- 69—Interior View of Crewe main Signal Box showing operation of electrical indication signals and switches, as well as the responsible officials employed in their all-important tasks.
- 70—Express Trains at Full Speed, showing the running of the Manchester Express, the Liverpool Meat Express, &c., with a variety of other fast-train traffic.
- 71—A Run with the "Birmingham Flier" Photographed in a similar manner to Section 67.
- 72—Approaching Preston, showing Preston Park Hotel and the numerous gigantic signal bridges, etc.

- 73 Dropping Mails from Passing Train showing manipulation of net apparatus.

74—Postman affixing bags to mail standard for collection by train passing at full speed.

75—The Scotch Express. Taking up water from track trough while running at 70 miles an hour, as seen from the "Urbanora" train running at similar speed slightly in advance of express. Thus making a most *sensational finish to a marvellous picture series.*

No. 1801. Total Length, 2,200 feet.

A FEW EXTRACTS FROM THE LONDON PRESS

re THE ROMANCE OF THE RAILWAY.

"SPORTING LIFE."—"The Romance of a Railway" was well chosen as the title for the new series of Urbanora pictures which were shown for the first time last night at the Alhambra Theatre, where the Urbanora portion of the programme is something to see and to think about.

"MORNING POST."—Urbanora at the Alhambra now does one thing at a time. Instead of presenting a scrap album, it tackles one subject, and deals with it thoroughly. This week its subject is "Building a British Railway," and the various operations are pictured in a long series of very interesting views. . . . These pictures are very exciting, and bring to an appropriate close a very enjoyable entertainment.

"WESTMINSTER GAZETTE."—A very few years have passed since photographs of objects in motion were first shown on a lantern screen in this country, but the advance in that time has been rapid. How far the improvement has gone was illustrated last night at the Alhambra Theatre, when, in a series of scenes entitled "Building a British Railway," almost every process, from the first blasting of a cutting in rock to the final race of the modern express, was illustrated in photographs of a quality which made every process go forward with all the semblance of actuality. The Urbanora photographs are certainly the finest of their kind that have yet been exhibited.

"LONDON TIMES."—The Urbanora pictures now at the Alhambra are most strikingly realistic, instructive, and highly interesting throughout.

"SPORTSMAN."—For many months a staff of trained experts employed by the Charles Urban Company have been engaged in securing a series of pictures, by the courtesy of the L. & N.W. Railway Company, illustrating the building of a British Railway. . . . These pictures are bound to make a universal appeal, as they give a wonderful insight into the constructive and locomotive phases of one of our great railway undertakings.

"STANDARD."—We have no hesitation in saying were this the only item on the programme, it would be sufficient to fill the Alhambra every night, for nothing so complete of its kind has been seen before, and it does great credit to those responsible for its production.

"TELEGRAPH."—Excellent as the Alhambra programme already is with its two beautiful ballets and numerous pleasing tricks, it gains immensely in attractiveness by the latest addition (Urbanora) made to it.

"ADVERTISER."—Some six months have been occupied in securing these pictures by a staff of expert bioscopists of the Charles Urban Trading Company, Limited, exclusively for Urbanora, and the result is well worth the trouble and expense, as was evidenced by the uproarious applause by which the whole series was greeted.

1802—

CHAMPIONSHIP GAME OF PROFESSIONAL GOLF.

This extensive series was secured during the Championship Golf Matches, between Messrs. Varden, Toogood, Braid, White, Goudin, Herd and Ray, showing the individual style of each player at the Rochford and the Londesborough Golf Links.

Order of Pictures.

- 1—Players leaving the Marquee, showing Varden, Goudin, Herd and Ray with Lord Londesborough and Lord Westmoreland leaving for the first tee.
- 2—The First Drive, showing the style of driving by Varden, Toogood, Braid and White—Crowds following the Players.
- 3—Putting on the 2nd Green—Watching the little ball disappear down the small hole.
- 4—Spectators following the Players over the course.
- 5—Varden and Toogood Driving—Terrific strokes.
- 6—Crossing a Picturesque Stream on the course.
- 7—Difficult "Putting" on the Green.
- 8—Professionals Driving—Showing Varden, Goudin, Herd and Ray at their best.
- 9—Spectators following the Players.
- 10—Herd "Putting"—A long shot in his characteristic style.
- 11—Professional Play on the Green.

A Splendid Series.

Length 350 feet.

1803—

HUMOURS OF AMATEUR GOLF.

EVERY GOLFER WILL APPRECIATE THIS SERIES.

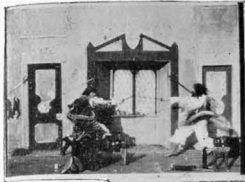
Order of Pictures.

- 1—The small Caddie's Advice to the stout Golfer.
- 2—Amateur's Drive in the Ditch—Driving a ball from the mud.
- 3—A "boomerang" Drive—Showing an amateur driving a ball skyward, which according to the gaze of the spectators has changed its course in mid-air and fallen at back of the players.
- 4—Bunkered in a Ditch—Playing a ball in running water. Great splash and ducking of the caddy.
- 5—A difficult Approach from a Ditch.
- 6—An Amateur's Trouble—"Many a slip 'twixt the Tee and the Green."
- 7—Amateur "Gardening"—Shifting sand in a bunker.
- 8—Caddie's Scramble across a Ditch.
- 9—Players negotiating a Stile.
- 10—"Up a Tree"—With apologies to Mr. Balfour, who played a similar stroke at Chatsworth.
- 11—The Fat Golfer's rise in Life—Stroke from the summit of a bunker.
- 12—An awkward Stroke from under a meshed wire fence.
- 13—A "dry" subject in a Wet Spot—Difficulties of an enthusiast.
- 14—Caddies recovering a sunken Ball in a marsh.
- 15—End of the Game—Caddies fight for the Winning Ball.
- 16—Difference of Opinion—Sheep fighting in a bunker.

Length 400 feet.

1804 MONSIEUR BEAUCAIRE,

Or, THE ADVENTURES OF A GENTLEMAN OF FRANCE.



Copyright by the Vitagraph Company
of America.

*Produced exclusively by arrangement with
Booth Tarkington and McClure, Phillips &
Co. A romantic tale of the olden days in
six striking and dramatic scenes.*

DESCRIPTION.

Scene 1—The Duel. Monsieur Beaucaire, a relative of King Louis of France, fights a duel with the Duke of Winterset, an English nobleman, as the result of a card game. Beaucaire seriously wounds the Duke in a terrific combat.

Scene 2—The Plot. The Duke and Beaucaire, with other cavaliers, are rivals for the hand of the beautiful Lady Mary Somerset. She favors Beaucaire, and the Duke mad with jealousy, arranges the plot to attack his rival on a lonely road and carry off the lady.

Scene 3—The Ambuscade. Along a winding road through the woods the lady is being carried in her sedan chair, with the dashing Monsieur Beaucaire in attendance. They are suddenly attacked by the Duke and half a dozen of his burly ruffians. A desperate sword combat now occurs, in which Beaucaire valiantly defends himself and the lady against great odds. He is finally overpowered, and he and the lady dragged away.

Scene 4—In the Dungeon. Beaucaire, now in the power of the Duke, is thrust into a dungeon, while the Duke prepares to marry Lady Somerset. Beaucaire escapes by the aid of a friendly Friar, wearing his cowl and gown as a disguise.

Scene 5—The Rescue. Beaucaire, disguised as a Friar, is sent for by the Duke, who not knowing that it is his rival, orders him to commence the marriage ceremony. The lady implores the priest to aid her, and Beaucaire discloses himself. The Duke draws his rapier and attacks Beaucaire, but at this moment the door is burst open, and the rescue party, led by the lady's father, arrives, and put a finish to the Duke.

Scene 6—"And they lived happily ever after." In a latticed window the lovely lady is watching for her lover, Monsieur Beaucaire. He arrives, and is rewarded, as all brave and gallant lovers should be.

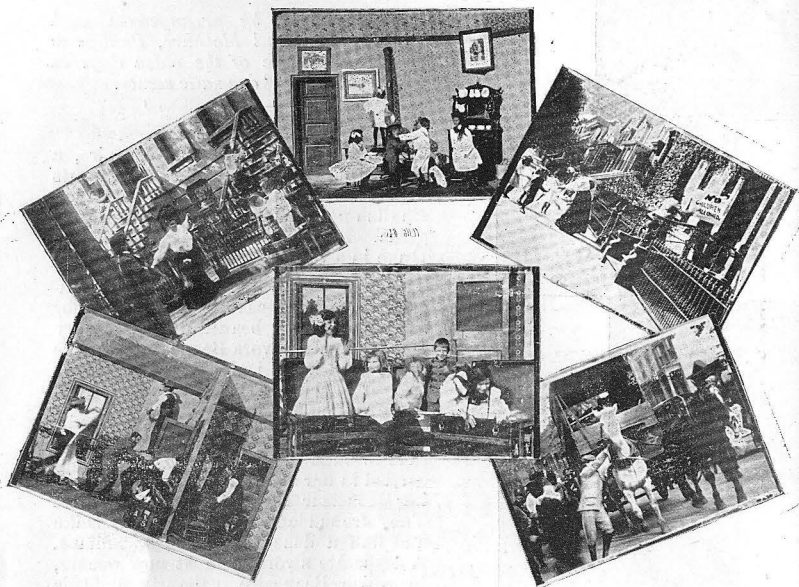
Length, 600 feet.

1805.

MOVING DAY, or No Children Allowed.

Copyright, by the Vitagraph Company of America.

Illustrating the troubles of a couple with an anti-race-suicide family.



DESCRIPTION.

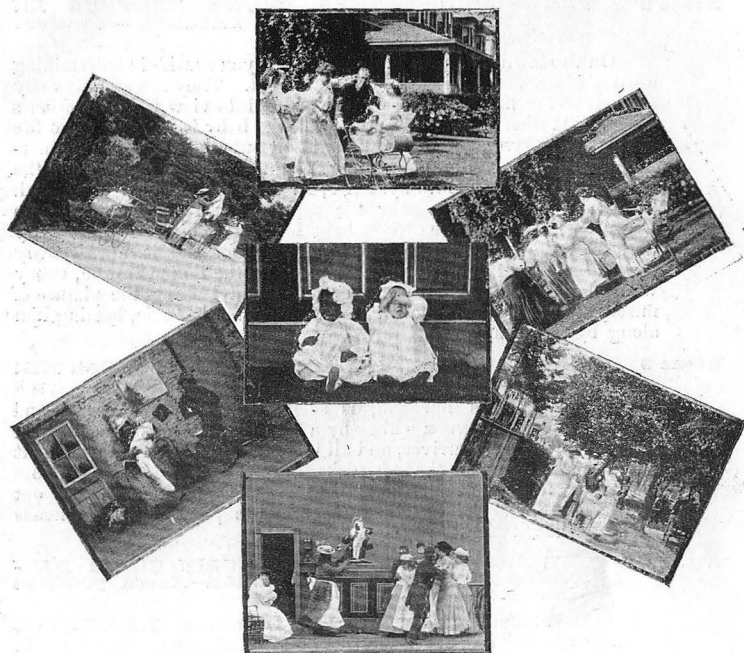
Part 1—Dispossessed. The scene opens in an apartment house. The landlord lives there himself, and the tenants on the floor above him have a very large family of noisy children. He cannot stand the racket they make, and orders the family to move.

Part 2—Flat Hunting. The entire family starts out to locate other rooms. Nobody wants them on account of the children, but father finally secures apartments while mother hides the children in an areaway.

Part 3—Moving Out. Full of rousing comedy situations. Father helps the moving man, and causes nothing but trouble. Furniture and pictures are broken, the piano rolls down the front stoop, all the soot out of the stovepipe falls on father's head, and everything is confusion. The children are packed into several large trunks, in order that they may be smuggled into the new flat without being seen. The horses finally run away with the furniture van, scattering almost all the household goods along the street, forming a screamingly funny finish to this unique comedy scene.

Part 4—Moving In. We see two rooms of the new flat. The moving-in operation is just as funny as the moving-out. Father gets tangled up with the painters, paper hangers, furniture movers and scrub woman, and the situations are comical in the extreme. Finally the trunks are opened, the children emerge, and, joining hands, execute a merry dance around their devoted parents. The scene ends with a close view of the three trunks, the lids of which are suddenly raised, disclosing the smiling faces of a large number of very pretty, and, we fear, very mischievous children. Full of laughs from start to finish.

Length, 475 feet.

1806 ... **BLACK AND WHITE.****A Vitagraph Farce Comedy.****Scene 1 ... WHILE ANNIE IS FLIRTING WITH POLICEMAN CASEY. AUNT LIZA COMES ALONG AND THE BABIES GET MIXED—Trouble Brewing**

The scene is laid in Brooklyn, the city of churches, rubber-plants and baby carriages. In one of the most picturesque parts of Prospect Park, a pretty nurse-maid is seen seated on a park bench, gently rocking baby's carriage to and fro, while in the distance approaches a park policeman. They are evidently friends, as he greets Annie very affectionately, and then they stroll away, greatly engrossed in each other's company. Meanwhile the baby carriage has started to roll slowly down the slope until it is some distance from the bench. Along the path comes a coloured mammy, wheeling her pickaninny in a carriage very similar to the one above mentioned. Liza spies the empty bench, seats herself, and soon falls into a doze. Meanwhile, Annie has parted from the policeman, and comes tripping back down the walk waving good-bye to him. She finds the carriage where she left it (as she thinks) and wheels it away, not realizing that she has taken the wrong one. Presently Officer Casey saunters by, and seeing the coloured mammy asleep and a baby carriage apparently

belonging to her some distance down the path, he breaks into her slumber. She is greatly excited upon finding that the carriage has disappeared, but seeing the other one a few yards away, naturally thinks it is hers that has rolled down the slope, and, in her excitement, does not notice any difference, but trundles it merrily away.

Scene 2 ... THE PROUD MOTHER SHOWS BABY TO AN ADMIRING CIRCLE OF FRIENDS — Gracious Heavens! it's Black!

On the lawn of a trim suburban villa a young wife is entertaining a party of her female friends at 5 o'clock tea. They are all naturally anxious to see baby, and soon nurse comes into view with "Mother's Pride." Mother rushes down the path, the baby is brought up to the centre of the lawn, and while nurse lifts it out of the carriage Mother-in-law raises the veil. The young mother promptly faints, and the rest of the visitors go into hysterics, for the baby is as black as coal. The house being quite near the park, Annie summons policeman Casey, and as soon as he arrives baby is given to him. He naturally does not know what to do with it, and the scene is uproariously funny. Finally the whole crowd starts for the Police Station, Casey wheeling the black baby in the carriage and looking the picture of misery, the mother and mother-in-law, one on either side, leading him along by the ears.

Scene 3 ... 'LIZA JANE ARRIVES HOME AND DISCOVERS THE HORRIBLE MISTAKE—Oh Lordy!

Rastus, 'Liza's husband, is seen getting dinner ready and amusing himself between whiles by a few darkey songs accompanied by his banjo. 'Liza arrives, and all is joy, until the terrible moment when Rastus discovers that his pickaninny is a white one that does not belong to them at all. Seizing a frying pan, he chases 'Liza out of the house, and she, like the mother in the preceding scene, heads for the Police Station.

Scene 4 ... THE FRENZIED MOTHERS REGAIN THEIR DARLINGS AT THE POLICE STATION—How'd you like to be a Policeman?

In the Station House all is peaceful and serene. A few members of the "Finest" are discussing the recent election. The Captain enters and the men all stand at attention. Suddenly a terrific commotion is heard outside, and the dignity of the Station House is rudely upset by an invasion of wild-eyed, disheveled and hysterical women. They thrust a squalling black baby into the arms of the astonished Captain, and then half a dozen of the women get into such a heated argument that they relieve their feelings by pulling each others hair. The policemen have never been up against such an exciting time in all their experience, and just at the height of the excitement, in rushes Aunt 'Liza with the white baby. She sees her pickaninny in the arms of the Captain, and excitedly demands it. He is only too glad to get rid of it, and meanwhile the white mother has recovered her lost treasure. The crowd of women are now driven out, and the Captain and his brave men sink exhausted to the floor, making a most laughable finish to a side-splitting scene.

Scene 5 ... THE INNOCENT CAUSES OF ALL THE EXCITEMENT

The two babies are seen seated side by side, the pickaninny rolling its eyes in a most comical manner, while the white baby howls most dismally. This little glimpse of child life always calls forth much applause, and brings a very amusing picture to a most satisfactory conclusion.

Total length 275 feet

1807 ... The Servant Girl Problem.

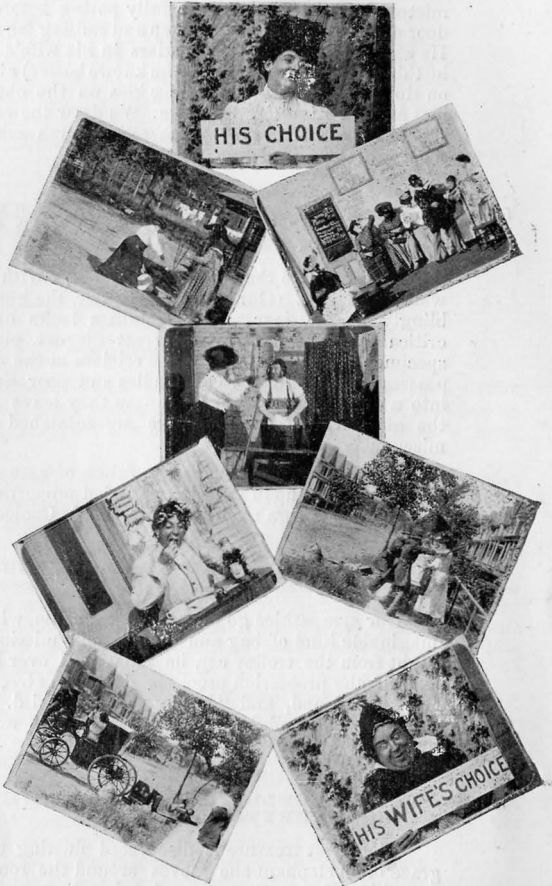
IN TEN SCENES.

This theme will appeal to all as the servant girl question is one that is keenly felt in every household. We have all had "troubles of our own" with hired help and the subject affords a wide scope for humorous effects and situations, all of which have been very thoroughly taken advantage of in this comedy success.

Description

Scene 1 ... THE KETCHAMS FIRE NUMBER ONE AND ADVERTISE FOR NUMBER TWO

The hired girl, a typical slavey, is seen sweeping up the dining room of Mr. and Mrs. Ketcham. While working around the room she breaks a great many dishes, and when waiting on the table she spills a tureen of soup over Mr. Ketcham's head. This, with her many other transgressions, precipitates her discharge and Mr. K. goes off to the newspaper office to insert an "ad," leaving his wife in hysterics at home.



Scenes 2-3 ... MR. KETCHAM VISITS THE EMPLOYMENT AGENCY AND PICKS A WINNER—NUMBER TWO

The familiar interior of an employment agency discloses to view a choice selection of help—Swedish, German, Irish, Colored, and in fact every variety, including the inevitable tough girl. Mr. Ketcham enters, looks them all over, and very quickly picks out a very pretty and stylish looking young miss whose portrait we see at close range at the end of the scene; and all must admit that Mr. Ketcham has an eye for beauty, as "his choice" is certainly "a winner."

Scene 4 ... MR. KETCHAM MISTAKES NUMBER TWO FOR HIS WIFE WITH DISASTROUS RESULTS

"Wifey" arrives home after a little shopping tour and the pretty maid assists her mistress in removing her coat and hat. As soon as Mrs. K. has disappeared the new girl proceeds to array herself in her mistress's clothes and is gracefully posing before the mirror when the door opens and, with jaunty step and smiling face, in walks "hubby." He sees the figure before the glass in his wife's clothes and (perhaps he thinks it is her and may be he knows better) at any rate, he advances on tip toe and imprints a loving kiss on the cheek of the pretty girl just as Mrs. K. enters the room. We draw the veil over what happens subsequently, but would say there is enough rough house to suit the most fastidious audience.

Scenes 5-6 ... MRS. KETCHAM ESCORTS "HUBBY" TO THE EMPLOYMENT AGENCY AND SHE PICKS NUMBER THREE.

Again we see the employment agency with a new group of girls waiting for jobs. Our two friends enter, the husband following tremblingly in the rear. Mrs. Ketcham looks over the bunch with a critical eye, and to Mr. K's great disgust, picks out an enormous specimen recently imported who rejoices in the name of Bedelia. She possesses sixteen boxes and bundles and poor Ketcham is transformed into a human express wagon. As they leave a fight starts among the girls who are left. Faces are scratched and hair pulled promiscuously.

This scene always causes a furore of amusement. At the finish we see looming up in greatly magnified proportions the face of Bedelia and below it a sign reading "His Wife's Choice."

Scenes 7-8 ... MR. KETCHAM HAS HIS TROUBLES ESCORTING BEDELIA HOME

Our sympathies go out to poor Ketcham, who is loaded with every imaginable kind of bag and bundle and, missing his footing as they alight from the trolley car, he falls head over heels. After righting himself the procession proceeds down the street, Bedelia in the lead, Mrs. K. second, and "hubby" a bad third. The bundles are too much for him and he falls repeatedly, his antics causing roars of laughter.

Scenes 9-10 ... BEDELIA'S FINISH COMES WHEN SHE FINISHES EVERYTHING IN SIGHT

The latest treasure is discovered dusting the parlor. With the grace of an elephant she moves around the room and, at every turn, something falls. Statues and bric-a-brac are knocked over, tables overturned, and in the midst of all the wreck the unfortunate Mr. Ketcham arrives. On seeing him, Bedelia tries to explain, but only succeeds in knocking down a few more pictures and ornaments, and when Mrs. Ketcham sees what has happened she promptly faints in her husband's arms and Bedelia—why, she gets discharged, of course.

Length 504 feet.

1808.

THE AMERICAN "OLIVER TWIST,"

OR

THE LIFE OF A PICKPOCKET.

Copyright 1906, by the Vitagraph Company of America.

Nearly everyone is familiar with this great masterpiece of fiction from the pen of Charles Dickens. The dramatic possibilities have been worked out to a highest degree of perfection in this production,

DESCRIPTION

Scene 1—**Homeless.** Oliver Twist, a poor little orphan, has run away from a charitable institution where he has been ill-treated, and is picked up by the "Artful Dodger," a young scamp who is a member of a gang of thieves.

Scene 2—**The Thieves Den.** We see old Fagin, the Jew who teaches boys to become criminals, anxiously awaiting the return of some of his "scholars." Soon some of the boys arrive, and hand him watches, handkerchiefs, and other stolen goods. The "Artful Dodger" then arrives and introduces little Oliver. Old Fagin welcomes the newcomer, and teaches him the new game of "Find the Watch," in which Oliver is unconsciously taught to pick pockets. The familiar characters of Bill Sykes and Nancy arrive in Fagin's den, and then Bill Sykes and the boys take little Oliver with them to initiate him into the profession of pocket-picking.

Scene 3—**Oliver Finds a Home.** The well-known figure of Mr. Brownlow is seen walking down the street. He stops at a news stand, and while buying a paper, the "Artful Dodger" with Oliver Twist and another of Fagin's boys, approach and deftly steal Mr. Brownlow's watch and run swiftly down the street. Mr. Brownlow discovers the theft, and, calling a policeman, they start in chase of the pickpockets, down the street, over fences, and around corners. Finally the bigger boys leave Oliver, and he, being exhausted, crouches down behind some barrels, where he is discovered by the pursuing crowd. One of the policeman takes him roughly by the arm, but kind-hearted Mr. Brownlow intervenes, and, picking little Oliver up in his arms, carries him home.

Scene 4—**Recaptured.** We see Oliver in his new home, well clothed and fed, and looking very happy. Old Mr. Brownlow goes off to business, leaving Oliver to amuse himself. Suddenly the door is cautiously opened, and the hideous face and burly figure of Bill Sykes appears. Poor little Oliver is terrified, and tries to run away, but Sykes, quickly placing a hand over the boy's mouth, starts to drag him from the room. The butler, hearing the noise, rushes in. He is knocked senseless, and Bill Sykes drags the boy back to Fagin's den.

Scene 5—The Robbery. In Fagin's den we see the return of Bill Sykes and Oliver. The thieves plan to rob Mr. Brownlow's house by forcing Oliver to climb through a small window and open the door for them. They terrify the poor boy with threats, until he consents to aid them. Nancy Sykes overhears the plan, and after the thieves have left, taking Oliver with them, she stealthily follows them, intending to warn Mr. Brownlow. Next we see the burglars breaking into the house, Oliver being put through the window. The butler awakens, rushes hurriedly downstairs, and, seeing a figure in the semi-darkness, shoots at it. When the lights are turned up and the rest of the household aroused, they find, to their astonishment, that poor little Oliver is the "burglar." This entire scene is very effective and dramatic. Nancy Sykes arrives, but finds she is too late. The police follow her when she leaves and thus track her and the other criminals to Fagin's den.

Scene 6—Retribution. Bill Sykes and Toby Crackit rush into Fagin's den and tell him of their ill-luck. Bill asks where Nancy is, and Fagin describes how she followed them to the scene of the robbery. Bill suspects treachery on her part, and at that moment she enters. He accuses her, and although she denies having betrayed them, Bill disbelieves her, and in a moment of rage brutally chokes her. He drags the inanimate body from the room. Suddenly the doors and windows of the den are battered in, and the police, swarming in, overpower the criminals. The closing scene is very dramatic. While Bill Sykes, Fagin, and the other thieves are held in the grip of the police, poor Nancy painfully drags herself into the room, and, pointing an accusing finger at Fagin, falls dead at their feet. This production is one of the most dramatic stories ever told in pictures, and the photography throughout is most beautiful.

Length, 750 feet.

SUPPLIED IN COMPLETE LENGTH ONLY.

1809 ... THE GRAND NATIONAL STEEPLECHASE, 1906

We were granted the exclusive photographic rights by courtesy of THE CLERK OF THE COURSE, AINTREE.

The Films were developed and prepared in a special railway carriage supplied by courtesy of THE LONDON AND NORTH WESTERN RAILWAY COMPANY, and were exhibited in their entirety at the ALHAMBRA, LONDON, on the same evening of the Race.

A splendid picture of the great Steeplechase, taken by four cameras stationed at the most exciting obstacles on the course. Beginning with fine views in the Paddock of famous Racing people and notable horses. Then the parade of competing horses, with their jockeys mounted and led by trainers close past the camera, giving fine portraits. Then the Race itself—the start, the brook jump, the hedge jump, where several riders come to grief, rolling over after being thrown in the most thrilling manner.

A horse and rider at another obstacle stick fast in the hedge, while the water jump is well portrayed, and a fine picture is presented at the finish. Close views of the winner (from two positions) on entering the enclosure after the race make up one of the best "Grand National" pictures ever secured, Ascetics Silver being winner.

300 feet

1810 ... TARGET PRACTICE in the BRITISH NAVY

By courtesy of Rear-Admiral
Sir PERCY SCOTT.

A fine film picture of British War Ships at Target Firing.

Interesting views of the sides of the Cruisers as the big guns are discharged, and showing the projectiles striking the water a second or two later. The later stages of the film provide splendid close views of the targets, and as each shell strikes the water sending up huge cataracts to a great height, making an altogether fine effect.

The views of the boats leaving the cruisers, and the animated scene of the launches moving hither and thither, contribute to make this a picture of much interest and value.

200 feet

1811 ... THE OXFORD and CAM- BRIDGE BOAT RACE, 1906

Showing the River Crews getting into their boats and engaging in preliminary spins—close views, fine detail. Then the start of the Race from Putney Bridge, and the scene of brisk animation, the crews passing under Hammersmith Bridge and the exciting finish at Mortlake. Then the Oxford Crew are seen to carry in their boat, followed in like manner by the winners. Most excellent portraits of all the members of both crews, being a first rate Race picture to a conclusion.

300 feet

1812 ... TOGO'S HEROES AT THE CRYSTAL PALACE

Togo's heroes on the occasion of their visit to the Crystal Palace shown marching into the grounds surrounded by surging crowds of their English admirers. The Jap handy-men afterwards engage in bouts of wrestling and ju-jitsu in a most spirited fashion.

The views of the spectators which winds up the film shows the briskness and animation of a really popular day at the Palace at its best.

100 feet

*1810. Shell hitting a Target.
The water thrown to a
height of 100 feet.*

*1810. Showing a Shell rico-
cheting before and after
hitting target.*

1813 ... With a Travelling Menagerie

THROUGH DEVONSHIRE AND CORNWALL.

Showing many interesting and amusing incidents in the daily life of a Wild Beast Showman "on the road" and during Exhibitions.

By kind permission of Mr. E. H. BOSTOCK, Proprietor, and by courtesy of Mr. H. B. BIRKETT, Manager, of Messrs. Bostock & Wombwell's Royal No. 1 Menagerie.

1—ON THE ROAD :—Elephants and Camels drawing the Living Vans over hilly roads. This picture is preceded by the Scotch Giant Infant riding in a pony cart.

2—Taking a Steep Road on the Run. The Wild Animal Wagons being drawn up the incline by teams of six, eight and twelve horses on the run.

3—Mixing a Drink for the Horses at a watering station.

4—Watering the Teams of heavy Shire Horses.

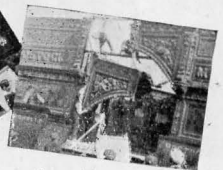
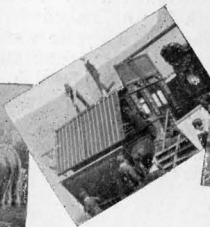
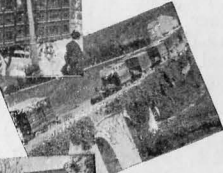
5 A 30-horse Team drawing an "Accessory" Wagon over hilly roads. A splendid picture.

6—The Polar Bears' Bath by the Wayside. The Cavalcade arriving at a pond, halt the "bears' den on wheels," remove the shutters, and, by means of dozens of pails of water in as many willing hands, the bears and their keeper receive a thorough shower bath. This amusing incident transpired amidst most beautifully picturesque surroundings.

7—Crossing the picturesque Stone Arch Bridge at Gunner's Lake.

8—View of Cavalcade from Top of Bridge. A long procession of Elephants, Camels, Wagons and Horses.

9—Arrival at Gunner's Lake Show Ground.



10—**Getting the Wild Beast Cages into Position.** The men are assisted by the elephants pushing the wagons, to the delight of the small boy and girl of the village, who naturally abound in numbers.

11—**Building up the "Show Front."** This proceeding is watched by half the population of the district.

12—**The Elephant, the Baby and the Apple.** A humorous incident.

13—**Erecting the Tent Poles and spreading the Canvas.**

14—**Antics of Charlie Dunbar, the Scotch Infant Giant.** This child is only five years old. weighs about 11 stone, with chest measurement of 41 inches. The Peckham Fat Boy "is not in it" with Charlie.

15—**The Baby and the Pony.** A study in Black and White.

16—**The Fat Boy posing for a Photograph.** Amusing.

17—**The Mandril enjoys an Onion.** This is the finest specimen of the highly-coloured Mandril in captivity.

18—**The Camel's Corner.** The camel's expression when viewed squarely from the front is a most handsome one, especially when in the act of munching hay.

19—**The Performance of the Elephant in the Arena.**

20—**The Trainer puts the Bears and Wolves through their evolutions.**

21—**Amongst the Leopards.** A surprising performance.

22—**In the Lions' Den.** The trainer has a lively time.

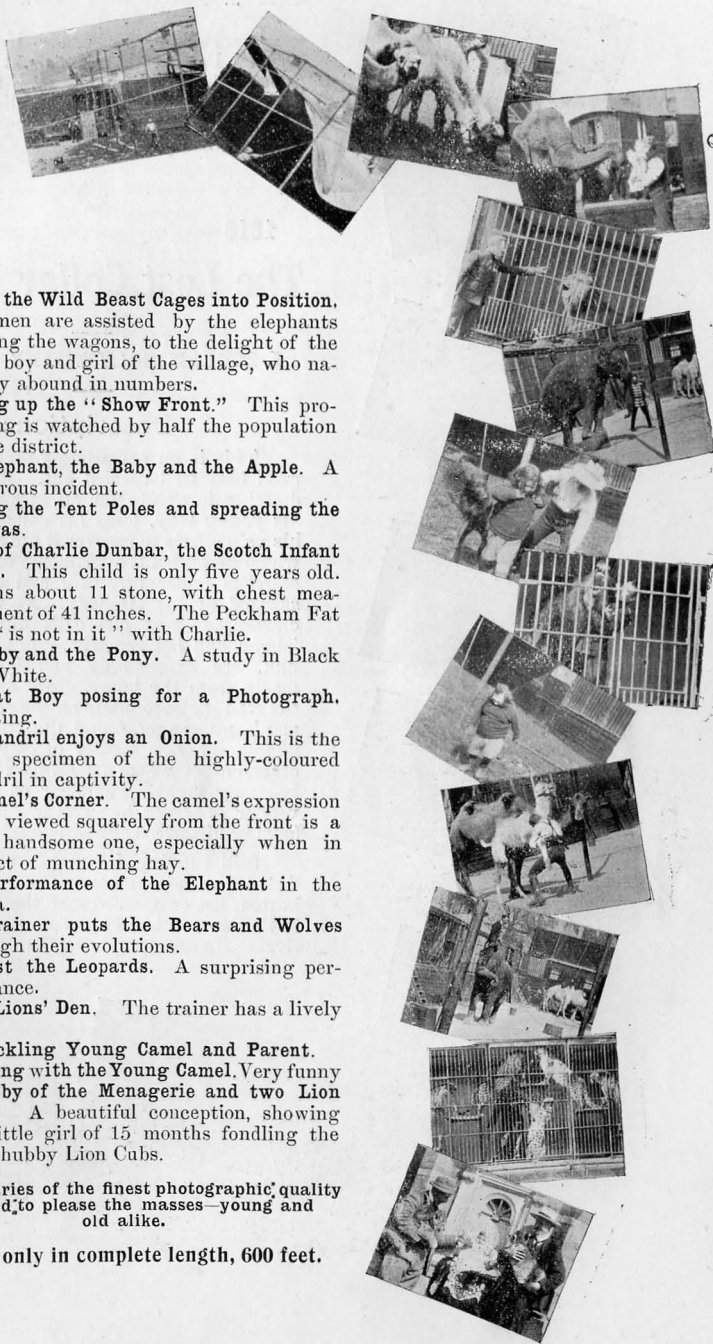
23—**The Suckling Young Camel and Parent.**

24—**Wrestling with the Young Camel.** Very funny

25—**The Baby of the Menagerie and two Lion Cubs.** A beautiful conception, showing the little girl of 15 months fondling the two chubby Lion Cubs.

The entire series of the finest photographic quality and bound to please the masses—young and old alike.

Supplied only in complete length, 600 feet.



1814 ... FOOTBALL CUP-TIE FINAL OF 1906

Everton v. Newcastle United at the Crystal Palace. An excellent and spirited film of the great match, with fine portraits of the players and all the salient points of play, including the only goal scored. A really good football picture. **400 feet**



1816—

The Lost Collar Button

A SCREAMINGLY FUNNY SUBJECT.

Description :

This is an exceedingly diverting film, a good idea well carried out. A young man dressing hurriedly for an appointment with his young lady, loses his collar button, and his vain efforts to recover it are shown during which he pulls his apartments to pieces as he searches under furniture and carpets, etc., assisted by his landlady. As the delay increases his best girl calls him up on the 'phone, and her remarks, reproduced on the film, are exceedingly amusing. Rushing madly from the house, fully dressed minus the stud, he encounters on the steps a tradesman's messenger, round the street corner a photographer, a vendor of clay images and others, all of whom he brings to grief in his headlong flight. Pouncing on an itinerant vendor of studs he wrecks his display in helping himself.

Still running he makes wild efforts to fasten the intractable collar with the new button, but only arrives at the lady's house in time to see her depart on the arm of his rival. *An excellent comic film.* **375 feet**



MISCELLANEOUS.

1817 ... **BOXING MATCH BY THE DIXON MIDGETS**

A fine picture of a spirited glove fight between two diminutive combatants, who show several fine points, and intimate knowledge of "style." Three rounds are fought prior to the knock-out blow and the combatants attended to by their seconds, and surrounded by the referee and officials, with the usual accompaniment of "the ring." A complete picture is presented **200 feet**

1818 ... **"THE HAND OF THE ARTIST"**

This is a film presenting absolutely new effects of the so-called trick order, but it is in reality quite the best picture of its kind yet produced. The hand sketches life-like portraits of a "coster" and his "gal." The sketch portraits come to life and kiss and cakewalk most pleasingly, while the many altogether new effects succeed each other rapidly. The hand of the artist comes repeatedly on the scene, producing new wonders, finally crumpling up the artists into rolls of paper, and dispersing them as confetti. Every showman who sees this picture will buy it. **200 feet**

1819 ... **THE GREAT WRESTLING MATCH—Hackenschmidt v. Madrali**

The first 150 feet shows Madrali stripped for the great contest, being finally tested as to his condition by his trainer, Pierri. Also Hackenschmidt indulging in skipping and other exercises and lifting his trainer over his head. A fine picture of the muscular developments of the marvellous Russian succeeds this, his phenomenal build and muscle control being splendidly shown in a series of aspects. The remaining 300 feet of the film presents the entire duration of the great match at Olympia, from start to finish. A marvellous picture, the first successfully taken by artificial illumination. **450 feet**

1820 ... **INTERNATIONAL CYCLING CHAMPIONSHIP, Crystal Palace, May 5th, 1906.**

This film presents the chief amateur and professional events, the quarter mile, the five mile motor cycle, won by Perkins, and a fine portrait of Collier, the motor cycle record maker. Team races for the Lasso Cup, and London v. All England, are also given, while the World's Championships at various distances form the principal features of the picture. Kramer, Eleegard, Friol and other world-famed fliers are seen to great advantage, the whole making up a film of unusual interest. **225 feet**

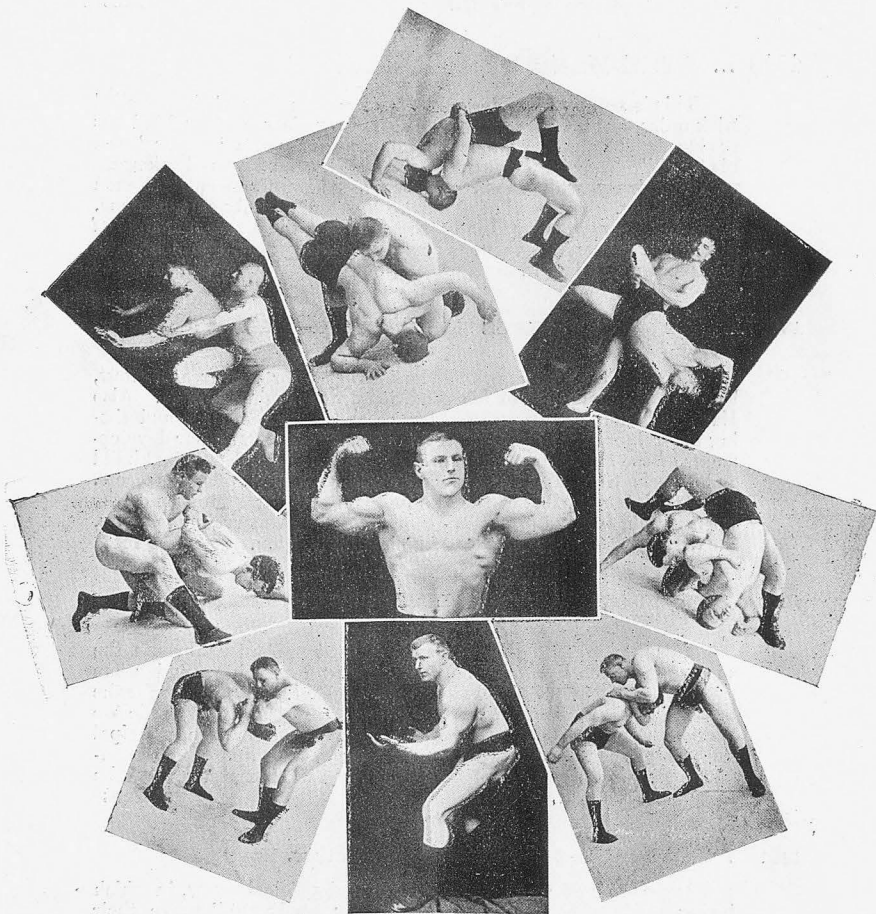
1821 ... **PUSHBALL—Dismounted Men, Army v. Navy**

A good film of a well-contested game by picked teams, in which during stubbornly contested rounds the "handymen" prove their superiority, rushing the huge ball triumphantly about in the most lively manner. A good picture. **100 feet**

THE GREATEST ATHLETIC CONTEST OF THE CENTURY.

The Wrestling Championship ... of the World.

At OLYMPIA, April 28th, 1906.



HACKENSCHMIDT v. MADRALI.

1819 ... THE HACKENSCHMIDT—MADRALI WRESTLING MATCH.

Description by courtesy of "THE SPORTSMAN."

"There is little to describe in the actual wrestling. Madrali promptly went for his opponent's legs. He aimed too low, seemed to lose his balance, and in a flash the Russian swung him over on his back and pinned him down. Madrali staggered to his feet in a dazed way, and unheeding the excited gesticulations and inarticulate cries of the chagrined trainer, went to his corner, where he sat with grim fatalism staring into space while his brain mechanically revolved the incidents of the recent catastrophe. When the onlookers were throat-weary with cheering and had collected their hats, the Russian emerged from his dressing-room, where he had retired to stiffen his nerves, and once more the two men faced each other. This time Madrali got behind his man, and for three minutes flattered his admirers. He tugged fiercely at the Russian's waist, and exerting all his strength slowly worked him on to his side. Then came the execution of the masterly movement, and in a trice the Russian had doubled over his opponent and again pinned him down. Hackenschmidt jumps up smiling all over his bright face, shakes hands with his opponent amid vociferous cheering, and retires, having earned nearly £2,000 in about six minutes. A few exuberant spirits—not the bishops—mount the stage and improvise a cake-walk to work off their surplusage of emotion, but the band suddenly breaking up, the hall soon empties. Hackenschmidt has made a study of wrestling as the student studies anatomy. His experience in the Græco-Roman style has taught him that a skilful defence is really more important than the most elaborate plans of attack, because a clever defensive position may often by a swift action be transformed into a successful attacking movement. That is what happened on Saturday. Hardly anyone in the hall could have been prepared for that sudden turn over in the second bout when Madrali appeared to have his man well in hand for the application of the fatal half-Nelson. But the quick brain and practised art of the Russian knew that the psychological moment must come—it might be just for the fraction of a second—when Madrali would, in his effort to force him over, get slightly off his balance. Hackenschmidt judged it to a nicety, and like a flash swung his man underneath, and before Madrali could recover from the shock of the changed positions had his shoulders pressed down square on the mat by the weight of his body. It looked the simplest thing in the world, but it was in reality one of the most brilliant coups achieved in the history of wrestling."

Absolutely the only genuine Picture of a great Wrestling Match ever taken by Artificial Light, showing every detail of the TWO FALLS WON BY HACKENSCHMIDT FROM BEGINNING TO END; preceded by exclusive Pictures of Madrali and the Victor while Training, etc., for this contest.

Total Length 450 feet.

PRESS ACCOUNTS OF THE GREAT WRESTLING MATCH between 'THE RUSSIAN LION' and 'THE TERRIBLE TURK,' AS DEPICTED BY "URBANORA."

"THE ERA," May 11th, 1906.

The Alhambra.

The Urbanora pictures bring the world before us day by day, and who shall say that they do not—in an infinitesimal measure, perhaps—by their enlightening influence make for international peace

and amity by familiarising us with the joys and sorrows of other nations, and thus broadening the parochial outlook and making it Imperial? The wonderful enterprise that enables the Londoner to witness, within a few hours of their happening, occurrences in far distant lands, has, however, already been praised at length in these columns; and what we are particularly concerned about at present is the latest development of that enterprise—nothing less than the presentation of animated pictures that have been **successfully taken by artificial light**. The subject chosen is one that has absolutely engrossed the world of athletics for the last few weeks—viz., the contest between Hackenschmidt, the Russian Lion, and Ahmed Madrali, the Terrible Turk, which took place at Olympia on April 28. The struggle between these two gladiators was undoubtedly genuine. Tho only disappointment about it was its extreme brevity, which robs it entirely of the right to be called Homeric. Nevertheless, it was an event that roused the hemispheres, and as it possesses no little historic significance, its reproduction in such an effective and telling manner is **a triumph for the camera** that should not be lightly passed over. The pictures, indeed, put all points of the struggle beyond dispute from the time the combatants enter the arena and spar for an opening until the victorious Hackenschmidt is seen playing the role of "upper dog" with the once formidable Oriental securely pinned beneath him. The display of wrestling craft, by force of circumstances, is not great, but the magnificent tactics by which the Slav giant turned the tables on his opponent in the second round is shown in interesting detail. **Additional films, taken immediately before the match, afford a striking exhibition of the respective muscular proportions of the athletes.** Altogether, the Urbanora pictures supply a highly appreciated interlude in the Alhambra entertainment,

"THE TIMES," *May 11th, 1906.*

The Urbanora cinematograph has its motto. "We put the world before you, and it nightly does its best at the Alhambra to live up to this high ideal." The pictures now to be seen of the King at Athens and of King Alfonso in Seville, and, what is really a *tour de force* in animated photography, of the wrestling match between Hackenschmidt and Madrali. **The photograph was of course taken by artificial light, but in spite of that is clear in every detail, so that one can follow every movement of the struggle.**

"THE SPORTSMAN," *May 8th.*

Wrestling on the Bioscope.

Though many people witnessed the great wrestling match for the World's Championship between Hackenschmidt and Madrali at Olympia, a great many more will go to the Alhambra to see the fight from end to end, produced on the screen by the wonderful bioscope. The successful exposure of this film by the aid of artificial illuminants is described as a *tour de force*, and **so eminently satisfactory are the results** that it is safe to prophesy the making of even more ambitious attempts. However, for the time being **let all credit be given to "Urbanora"** for the realistic show made with the wrestling match. From quickening the interest of the onlooker by the mere sight of the combatants' muscles and form, the pictures proceed to grip the imagination as they unfold the details in the short and sensational duel. First there is the abrupt handshake, the crouching for first hold, then the first fall, which the Russian gained so dramatically. The second part of the match shows the prolonged struggle on the mat, with Hackenschmidt on his knees, and Madrali hugging him round the waist. At the Alhambra last night the large audience were screwed up to a high pitch of excitement

by the uncertainty and then the possibilities of this phase, and then when the Russian, by that wonderful display of genius, assumed "top dog" in a flash and gained the second fall, the audience cheered as though they were witnessing the actual victory. The pictures, as we have suggested, are a great triumph for the Urbanora, and should hugely draw the town and country.

Wrestling—Win, Tie or Wrangle.

Madrali's Complaint. The Referee Vindicated.

"THE SPORTSMAN," *May 5th.*

The camera is at a disadvantage. It cannot lie. It told the truth yesterday when, at the rooms of Mr. Charles Urban, a private view was given of the wrestling match decided last week at Olympia between Hackenschmidt and Madrali. A mean attack had been made in certain quarters on the referee, who, it was suggested, had allowed the Russian to put the strangle hold on Madrali. A contemporary went further, and reported the Turk as saying that he had lost the match through the referee's ignorance of the rules and owing to his unnecessary interference. We passed that injurious statement with the contempt it deserved. However, a score or so of well-known Pressmen were at Rupert Street yesterday. They attended on the invitation of Mr. George Scott, of the Alhambra, where the wrestling match in action is shown nightly. The why and the wherefore of the private view we treat as we did the wretched insinuation of Monday last, but if they who suggested the enquiry had any hope that the referee might in some way or another be proved to have blundered disappointment awaited them.

Mr. Dunning, whose capacity and honesty had been so wantonly impugned, addressed the company, and expressed his surprise at the request made for the private view. He pointed out that nothing in the shape of a protest had been made, that Pierri acknowledged the Turk had been beaten fairly and squarely, and, except the interviewer's, not a report published hinted at anything unfair.

The films soon set all doubts at rest. Among those present were experts like Mr. Percy Longhurst, the ex-champion, Mr. George Scott, and Mr. E. Bayly, and when the first bout had been run through, and the company were asked to say if they had seen anything in the shape of a foul, there was not a voice. The second bout followed, but not with the same result, for Madrali's knee could be plainly seen pressing first in the Russian's back and later on his calf. Just as the show was over Antonio Pierri burst into the room, with, of course, a challenge to Hackenschmidt. If, said the Greek, the films could be repeated, he would show the company this wicked strangle hold, which, with the interference of the referee, had caused the undoing of the Turk. Mr. Urban obliged, and agreed to stop the film at any point desired by Pierri. This was done, and the fearful strangle hold proved to be nothing more than an arm hold from the front. A general titter followed.

Mr. Scott thereupon came to the front, and, after examining the picture carefully, remarked: "Well, I have done some wrestling in my time, and have refereed more bouts than anyone here, and if a man calls that a strangle hold he knows nothing about the game." Mr. Percy Longhurst looked and laughed and simply remarked, "Nonsense!" Then, at the request of Mr. Dunning, the films were given of the second bout, and stopped at his call. The result was that the Turk was clearly seen pressing his knee more than once into the back and on the calf of the Russian, and the referee administering the caution which caused him to "lose his head."

Mr. Percy Longhurst subsequently said he was there in quite an independent position, and a representative of this paper asked him two questions, as follows:

"Did you see any strangle hold?"

Mr. Longhurst: "No, I did not. I saw the match from a good position, and now, having seen the pictures, am quite satisfied that Hackenschmidt committed no foul. The referee's actions on Saturday last were, in my opinion, quite satisfactory, and what I have seen this morning fully corroborates that opinion."

"If you were asked which of the two men infringed most, what would you say?"

Mr. Longhurst: "Madrati."

Mr. Bayly remarked: "I do not know where anyone found Hackenschmidt fouling. He was tons the better man, and much the fairer wrestler."

Mr. George Scott, the manager of the Alhambra, is also, as we have said, a fine judge of the game. For years he lived in the North of England, and, being keen on the sport, rarely missed an important match. After the display one of the party remarked: "The pictures show everything," but to this Mr. Scott said, "Except me taking 14 to 8." On a question being put to him whether he saw a strangle hold, Mr. Scott immediately replied, "No, I did not."

"SPORTING LIFE," *May 8th.*

The "Urbanora" has become one of the most interesting features of the Alhambra programme, and whatever of importance is passing in the world is sure to be graphically shown by its pictures. Incidents in the daily life of H.M. the King at Athens now form one of its most attractive features, but probably the public mind is most appealed to by the pictures showing the Hackenschmidt-Madrati wrestling match. When it is borne in mind that the necessary photographs were taken under the grave difficulties occasioned by artificial light, the clearness with which the various moves of the wrestlers are seen is surprising. The whole of the two bouts is shown, and some of the excitement of the original contest is imparted. The pictures which show the two wrestlers in training bring home to one more forcibly than ever before how magnificent are the proportions of the two men, and his second throw is a remarkable example of the skill and resource and quickness displayed by Hackenschmidt. The pictures, in fact, will reveal much of what was hitherto hidden to those who were present at Olympia, and will prove of the greatest interest to those who were not so fortunate as to witness the real match.

"URBANORA" is the great feature . . .
 of the Alhambra, the most prominent Theatre
 of the greatest City of the Universe." . . .

"TRIBUNE," *May 9th.*

The Hackenschmidt v. Madrati pictures is still a great draw. Animated experts watch them with strained attention, and explain excitedly details about "fouls," "strangle holds," and the unobtrusiveness of the referee, but I will be content to leave these folk to their opinions. The pictures are certainly wonderful, especially when you consider that they were taken by artificial light.

"WESTMINSTER GAZETTE," *May 8th.*

In "Urbanora" by far the most popular of the pictures is that in which the big wrestling match at Olympia is shown. These photographs, taken as they are by artificial light, certainly do enable the rapid movements of the wrestlers to be closely followed and the two falls to be seen. The film, in fact, is practically as good as if it had been taken by daylight.

"NEWS OF THE WORLD," *May 13th.*

Of the Urbanora pictures no praise can be too high. The famous wrestling match between Madrali and Hackenschmidt is depicted with wonderful realism. Every phase of the contest is reproduced quite clearly and the pictures cause as much excitement as the real thing.

"MORNING ADVERTISER," *May 8th.*

Urbanora Wrestling Pictures.

Last night members of the Press were again invited to inspect the "Urbanora" pictures of the Hackenschmidt-Madrali wrestling match, to which have been added several views of the wrestlers in training. Not often are such prolonged pictures as those shown last evening taken in a hall, and it was perhaps an advantage to the operators that the bouts at Olympia lasted for such brief periods; but special arrangements had been made, and the contestants agreed to wrestle upon a white mat, which, being lit up by about a dozen powerful lamps, threw the figures into relief, so that highly satisfactory results were obtained by the lens. Great interest now centres upon the Alhambra pictures from the fact that the decisions of the referee has been challenged; but nobody who watches the work of these untampered records can fail to be impressed with the one important fact that, even had the referee been in error (which few who witnessed the match can suppose), the Russian right through the two brief bouts exhibited his undeniable superiority to the Turk both in the matter of strength and skill.

ALL ANIMATED PICTURES heretofore taken of big **BOXING** or **WRESTLING MATCHES** both in Europe and America were either taken by daylight, or, where the match took place at night, a **FAKED REPRODUCTION OF THE MATCH** was afterwards made in daylight.

"SPORTING TIMES," *May 12th.*

I am overrunning my space deplorably, so I must bunch several entertainments into one paragraph. Do not fail to see the wrestling match between Madrali and Hackenschmidt on the scene at the Alhambra. It is quite the best moving picture of the Urbanora series I have seen. One feels that one is actually watching the contest, for there is no flicker, and the movements take the same time on the screen as they did on the platform. One follows every movement of the two big men, sees the strain of the muscles, and one gives a gasp as Hackenschmidt gets his man down in the second bout.

"BRITISH JOURNAL OF PHOTOGRAPHY," *May 11th.*

The Charles Urban Trading Company have added to their cinematograph triumphs another in the shape of a film of the Hackenschmidt v. Madrali wrestling contest at Olympia on April 28th. The exposures were made entirely by artificial light, and the result is a very fine film indeed.

"PHOTOGRAPHIC NEWS," *May 11th.*

The Charles Urban Trading Company, whose fine cinematographic display "Urbanora" is to be seen every night at the Alhambra, Leicester Square, secured another "scoop" for their display by obtaining the exclusive rights for reproducing the Hackenschmidt and Madrali wrestling match at Olympia. We understand a heavy royalty was paid to both principals and managers, and the total expenses connected with the additional lighting will run the cost of this film up to nearly £1,000. The film depicting this great match, showing every detail of the two falls won by Hackenschmidt, were shown on the stage of the Alhambra on the Monday following the match, which was held on Saturday evening.

Lack of space forbids the reproduction of hundreds of similar favourable Press opinions of the Urban Pictures.

1822 ... MILITARY ATTACK BY ARTILLERY AND CYCLE MAXIM CORPS

A realistic attack on a camp, showing cycle corps quickly manoeuvring into action, the firing of the maxims occurring right in the foreground of the picture. A battery of field artillery rapidly gallop up, taking up position and opening a hot and heavy fire on the supposed enemy. The smoke effects from the guns and the activity and animation of the whole attack, with the striking of the tents, &c. and the rapid movements here and there about the field, make this a very effective picture.

175 feet

1823 ... "FATHER, MOTHER WANTS YOU!"

One or two children with their parents are engaged in gardening, and whilst mamma endeavours to fill a can at the water butt she falls in head foremost. "Father, mother wants you," is the hurried message which brings papa on the scene, who after herculean efforts rescues his better half. Going then to get a drink at the hotel round the corner, he receives the same hurried message, and coming home finds the doctor in charge, and is shortly after presented with triplets. His despair and the different solutions of the difficulty which occur to him are next shown, and just as the climax of his decision is reached a message again arrives, "Father, the babies want you," and he is seen hurrying to attend to them with pap and feeding bottles. A very good comic subject.

200 feet

"THE STREETS OF LONDON."

(COPYRIGHTED.)

A magnificent and highly interesting series of pictures illustrating the different phases of life, the principal scenes along the Thames, the noted Buildings, Parks, thoroughfares and incidents transpiring daily in

The WORLD'S METROPOLIS

Photographed in co-operation with
Mr. GEORGE R. SIMS.



Doing London in Twenty minutes is a "tall task," even when undertaken by our American Tourist Cousin, to whom a view of this series is of vast value in acquainting him with the principal sights he wishes to personally visit.

To the British Born—residing in all Countries—a view is next to an actual visit to the Capital of his native land.

To the average Londoner—in short—he does not know his London.

To the Foreigner. These pictures are simply a revelation.

FINEST PHOTOGRAPHIC . .

. . QUALITY THROUGHOUT.

*Fac-simile of our Copyright 6-sheet Poster
(nine colours), supplied at
ONE SHILLING each net.*

**Supplied in Four separate Parts
under the following Numbers and
Titles.**

1824. Part 1. HYDE PARK TO TOWER BRIDGE.

London sleeps—London wakes—Early morning in Knightsbridge—The Nursemaid and the Policeman—Regulating the Traffic—Hyde Park Corner—A Coach Meet in Hyde Park—Duke of Wellington's Monument and Arch as seen from St. George's Hospital—Constitution Hill—Buckingham Palace—The New Mall—Sparrows and Pigeons in St. James' Park—Visitors crossing the Bridge—Boys Fishing and Wading in the Lake, St. James' Park—Guard Mount at St. James' Palace—The Horse Guards' Parade Ground, end of Mall—Scenes before the Houses of Parliament—The Embankment from Westminster Bridge—Houses of Parliament from Surrey side—Panorama of the Buildings on Victoria Embankment, including view of Cleopatra's Needle—Children on steps leading to the Thames throwing their dog into the water to try its swimming capabilities—Incidents at a drinking fountain and trough on the Embankment—Panorama of the Embankment from a Steamer—Passing under Waterloo Bridge—Somerset House—The Naval Reserve Training Ship, H.M.S. Buzzard—London Bridge—Billingsgate—Customs House—Thames Barges and Steamers—The Pool—Distant view of Tower Bridge.

300 feet

1825. Part 2. TOWER OF LONDON AND WHITE-CHAPEL.

Opening of Tower Bridge for passing ship, as seen from the roadway—Closing Bridge and resumption of traffic—The Tower of London from Tower Hill—The Tower of London from the Thames—Children of the Slums in the Minories—The Scissors Grinder—The Ghetto—Middlesex Street on Sunday morning, showing the various types of people inhabiting this and the surrounding Whitechapel district—The crowded "Petticoat Lane"—The Shop of Barnett the "Kosher King"—General view of Crowds and Stalls as viewed from Messrs. Barnett's building—Miscellaneous vendors of old boots, collar buttons and everything imaginable—The Auctioneer of Handkerchiefs: "eight silks at a bob"—Old Clothes Merchant—Eggs, Vegetables and Fish Stalls—The old Onion Woman—Auctioneering live Chickens—The Jew Pants Pedlar—The Orange Woman and surrounding groups—The jolly Coster Girls—Urchin's street fight and arrest

300 feet

1826. Part 3. FROM EAST LONDON SLUMS TO PICCADILLY.

A "Tuppenny Grab" for live Eels—Temperance Procession passing through Whitechapel district—Coster Flower Vendor—Costers and their Carts driving home from Market—"Arry" and "Arriet" off on a Jaunt—Accident to the Moke—A Whitechapel Bird Store—Street Performance by a "Strong Man"—Baker's Man, Organ-grinder and Flower Girls—"Take yer Portrait, Sir?": Street Photographer—Old Keys and Locks and Hardware—Street Stalls off City Road—The polite Vegetable Vendor—News Stands on Finsbury Pavement—Scene in Newgate and Aldersgate Street—Busy Newgate Street—Holborn from Holborn Viaduct—Long Lane and Meat Markets—Market Buildings from St. John Street—Holborn Circus—T.M. the King and Queen at Holborn Bars—Receiving the City Sword on their visit to the Guildhall—The old Flower Woman at Regent Circus—The Bus Driver—Seeing London from top of a Bus—Regent Street—Regulating the Traffic at Piccadilly Circus—Panorama of Piccadilly Circus—The Flower Girls on Piccadilly Fountain Steps

300 feet

1827. FIVE MINUTES IN BUSIEST LONDON. Trafalgar Square to the Mansion House.

The Sandwichman—The Haymarket—The Carlton Hotel and Haymarket Theatre—Pall Mall East—St. Martin's Church—National Art Gallery—Trafalgar Square—The Nelson Monument—Landseer's Lions—The Playing Fountains—The Strand—The usual "Streets up"—Strand Improvements in front of New Savoy Hotel Buildings—The Cecil Hotel Entrance—Covent Garden—General Views of the Vegetable and Flower Markets—Arrival of Waggon Loads of Fruits—Sampling Berries, &c., &c.—Covent Garden Market Scenes—Girls and Women Shelling Peas—The Central Hall—The Flower Market—Piano Organ and Street Dancers—The Strand, showing St. Clement Danes' Church—Another View of the Strand—Fleet Street—St. Paul's, from Ludgate Circus—Kerbstone Merchants—The Bootblack—Cheapside and Bow Church—Bank of England—"The Old Lady of Threadneedle Street"—Panorama of the "Heart of London" (from the Mansion House) finishing with the Royal Exchange, and the tremendous traffic at this point.

300 feet.

"THE STREETS OF LONDON." Complete (including 1824 to 1827) when joined in the above consecutive order produces one of the most enjoyable and interesting exhibitions of 22 minutes duration it is possible to present, as the views ARE OF INTEREST THE WORLD OVER.

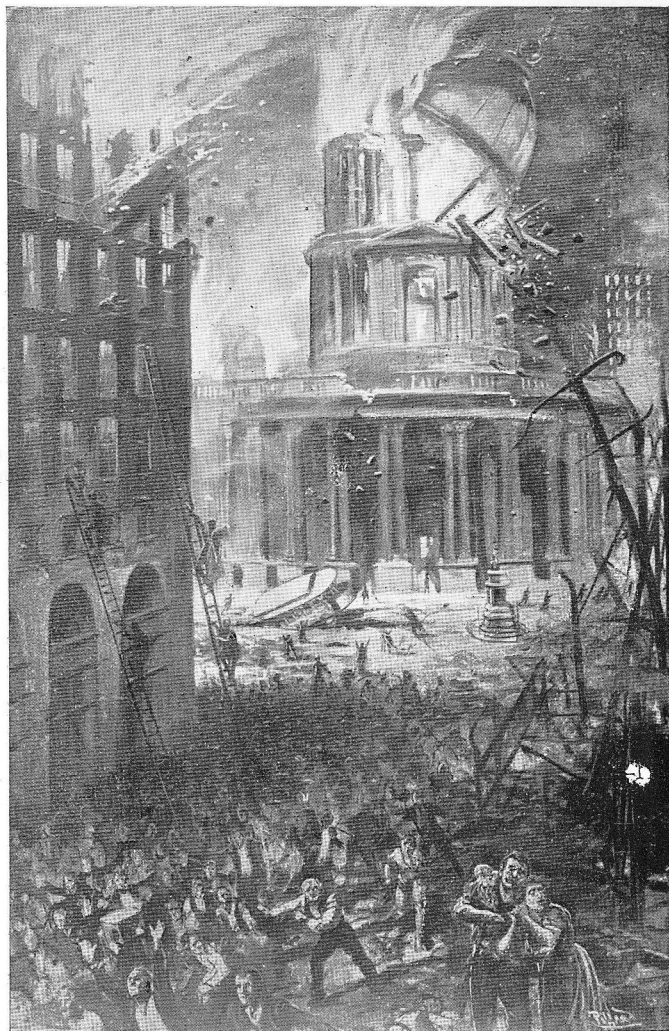
Total Length = = 1,275 feet.

Or supplied separately at indicated length and proportionate price.

Destruction of San Francisco

By EARTHQUAKE and FIRE.

Showing the principal parts of this once proud "Queen of the Pacific," taken immediately after the great catastrophe, which caused a loss of about 5,000 lives and destroyed over £40,000,000 of property.



*Facsimile of a most striking Poster in 5 colours. Copyright design. |
Size, 12-sheet—Price, 2/5 each nett. Ditto Double Crown size—Price, 2½d. each.*

1829—

DESTRUCTION OF SAN FRANCISCO

BY EARTHQUAKE AND FIRE.

Photographed by our United States representatives, the VITAGRAPH COMPANY OF AMERICA, who despatched their operators to 'Frisco upon the first news of the catastrophe reaching New York, the Films being placed on the Market by us one week ahead of our competitors.

Order of Pictures.

- 1—The Burning of a Skyscraper photographed at night, producing a most awe inspiring and weird aspect. Tinted to produce flame effect.
- 2—Circular Panorama at Corner of Market and Stockton Street in the heart of the devastated District, showing the wrecked Merchants Exchange and the great havoc wrought by fire and earthquake.
- 3—Acres of splendid Business Buildings in Ruins, including all of the principal Banks, Theatres, Hotels and Skyscrapers.
- 4—The "Bread line" in Golden Gate Park, showing hundreds of starving refugees standing in line under a huge sign reading "Free Hot Meals Here."
- 5—Burning Ruins on East Street.
- 6—Smouldering Wreckage on the River Front.
- 7—Fire Engine half buried under Mass of Debris.
- 8—Excellent Panorama of the Ruined City.
- 9—Unique View of Children's Play Ground, turned into Refugees Camp, showing thousands of homeless people living in tents and rudely constructed sheds.
- 10—Panoramic Views of the residential district at Nob Hill (The Millionaires Quarter) and Van Ness Avenue, showing Furniture, Stoves and Household utensils piled up in streets, &c.
- 11—Hungry Men, Women and Children (Rich and Poor alike) huddling on door steps and curb stones waiting for rations and water.
- 12—The Valentia Hotel fiercely burning.
- 13—Firemen, police and military searching for Dead and Wounded.
- 14—Panorama of Market Street (the main street), showing wrecked business district and thousands of refugees rushing towards the Ferry all fleeing from the Stricken City. Taken from a moving vehicle.
- 15—Dynamiting Buildings and dangerous Walls of Ruined Houses. (Marvellous picture).

Total Length 400 feet

1828 ... BILLY BONES AND HIS BANDITS

A host of juvenile bandits whose banners are lavishly adorned with skulls and cross-bones, the members armed with pistols and huge cross-hilted swords, being also heavily masked, call uncere- moniously on a defaulting member of the gang and play havoc with the domestic duties of his mamma, whom he is assisting.

Escorting him to the rendezvous, they beset and annihilate an Italian ice-cream man, his barrow and contents. They next take possession of a landau, evicting the lady owner and compelling the driver at the pistol's point to drive them where they command. At the "sekrit cave" they deal with the traitor in the most approved fashion making him "walk the plank" into the ducking tub. The arrival of the irate mother of the "traitor" and her effectual method of dealing with the bandit is exceedingly entertaining, and the final breaking up of the gang by the intervention of both police and parental influence brings a good film to a stirring finish. **400 feet**

1830 ... OLD LONDON—ELIZABETHAN FETE AT LINCOLN'S INN

A series of pictures illustrating the most notable incidents at this charity fête. The procession to the lawn at the inaugural ceremony. Groups of ladies and gentlemen in Elizabethan costume. Native Shetlanders at work, combing the wool, and spinning and weaving the dainty Shetland goods. Maypole dance by group of charming children. W. L. Wyllie, A.R.A. as a pavement artist, and other scenes in, and glimpses of "Ye Elizabethan fayre."

1831 ... THE DERBY OF 1906

The race for the "blue riband" of the turf at Epsom, when Spearmint scored his great victory. The film shows the preliminary canter, a good view of the start, the contestants rounding the famous Tattenham Corner in fine style and the finish—passing the winning post. The re-entering of the winner and surrounding groups of well-known racing people in the enclosure, with notably good portraits of Lord Rosebery and other well-known sportsmen. A first-rate Derby picture. **175 feet**

1832 ... "HUMOROUS PHASES OF FUNNY FACES"

A hand is seen to rapidly draw a number of funny faces in chalk on a black board, when the drawings assume every resemblance of life, rolling their eyes, grinning, and otherwise contorting. When limbs are added these behave in the most extraordinary manner, whilst a poodle, a hoop and a hat, also sketched rapidly, go through a circus performance of considerable skill, while still remaining strictly chalk drawn figures. Very fine effects attained in a clever way, make this a most successful subject which all should see.

225 feet**1833 ... "SPEARMINT" WINS THE GRAND PRIX, PARIS, June 10th, 1906.**

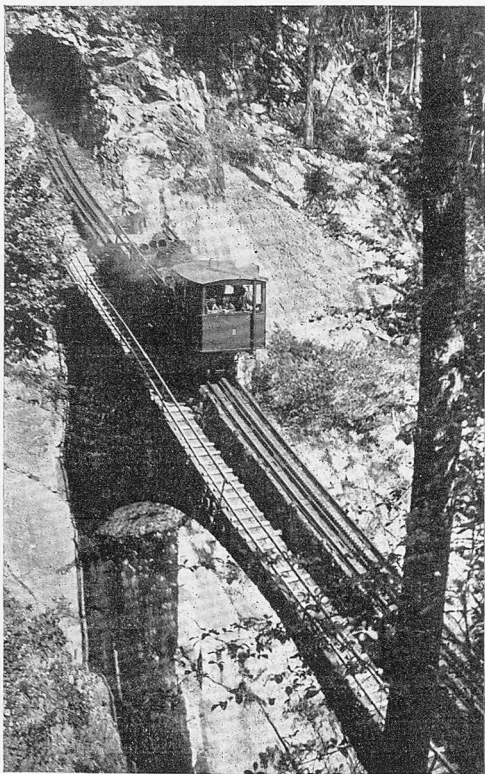
The film opens with a most animated scene both outside and inside the race-course, gateways, at Longchamps, and the gaily dressed elite of Paris are seen to arrive. Next comes the carriage with the President. Excellent portraits of M. Fallieres, and many of the leading state officials and deputies, as well as of the Grand Duke Vladimer of Russia are presented. Then the horses and jockeys

entering the course, the race, and Spearmint's triumphant finish, concluding with the leading horses re-entering the enclosure. Fine close-up view. "*Spearmint*" won the 1906 Derby and the Paris Grand Prix. The first English horse to lift the French Prize in 20 years.

200 feet

1834 ... MOTOR MAD (humorous)

A motor is seen tearing down the road at terrific speed, being driven by the chauffeur who is menaced by the owner flourishing a revolver, which he frequently discharges at pedestrians, dogs and fowls. They pull up to get a shot at some ducks—he bags one. Policeman remonstrates—he is shot. Maniac is finally captured after hot chase—confined to an asylum. During treatment he is wheeled about in a bath chair to which motor lamps and steering gear has been fitted in order to humour the patient. Runaway and smash up of the "Motor" bath-chair. Patient in bed during absence of nurse he utilizes various portions of furniture fittings to the bed. The madman repairs a supposed breakdown—crawls under bed—fires same—nurse and doctor to the rescue—extinguishing the blaze and the Maniac's ardour with a garden squirt &c.



No. 1588. Mount Pilatus Railway.

300 feet

1835 ... THE ASCOT RACES FOR THE GOLD CUP, 1906

A splendid series of pictures of the principal incident and scenes of the most fashionable function

150 feet

The _____ Warwick Pageant

An *EXCLUSIVE SERIES* as performed at
Warwick Castle, July 2nd to 7th, 1906.

BY COURTESY OF

Mr. Louis N. Parker,

(DIRECTOR OF THE PAGEANT.)

The Warwick Pageant Committee

AND THE

London and North Western
Railway.



"A gorgeous historic spectacle enacted by 2,000 performers, remaking of English History, within the magnificent grounds of Warwick Castle

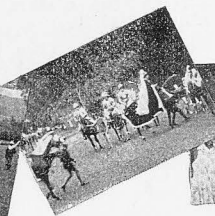
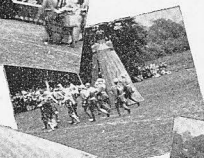
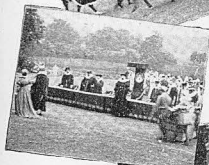
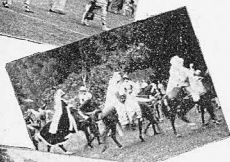
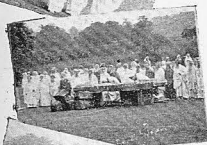
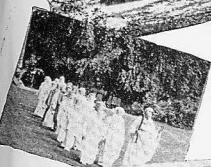
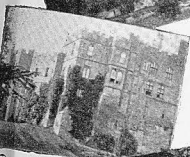
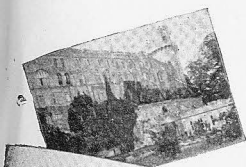
"Unsurpassed in the annals of Pageantry."

Sir Walter Scott describes Warwick Castle as "the finest monument of ancient and chivalrous splendour which yet remains uninjured by time."



NOTE.—The Films will be supplied in separate Sections at Listed Lengths or complete, as desired.

.. USUAL PRICE ..



VIEWS OF WARWICK CASTLE and the PAGEANT—Part I.

1837—Section A

Order of Pictures

1 ... **WARWICK CASTLE FROM PARK HOUSE**

A charming picture of the garden, terraces and river just by the site of the old drawbridge which formed one of the principal entrances to the Castle.

2 ... **WARWICK CASTLE AND RIVER AVON FROM THE OLD STONE BRIDGE**

This, although the most familiar, is perhaps the most picturesque view obtainable of this historic Castle, and in this picture the river foreground is delightfully varied by a rower in a skiff rowing up stream.

3 ... **WARWICK CASTLE FERRY ON RIVER AVON**

In the foreground the ancient rope-ferry with its quaint boat, in which a visitor is being ferried across, with a charming vista of the river banks with their richness of beautiful trees, and the river front of the Castle.

4 ... **WARWICK CASTLE—THE RIVER FRONT**

Two panoramic views from different standpoints, showing the impressive dimensions of the Castle and exhibiting a wealth of detail.

5 ... **WARWICK CASTLE—THE OLD MILL AND WEIR**

The silvery Avon placidly flowing over the high Weir at the old Mill, the great trees in their full summer greenery and the glimpses of the Castle River entrance, and view of the old Mill, make up a more than usually beautiful scene.

The Pageant.—Pre-historic Period.

6 ... **ENTRANCE OF THE DRUIDS (Period about A.D. 40)**

Most picturesque procession of about a hundred Druids, who in a most rhythmic manner march in and around an ancient druidical altar.

7 ... **DRUIDICAL RITES AT SACRIFICIAL STONE ALTAR**

Surrounded by the Druids, the Arch Druids are seen to light the sacrificial fires, whilst by voice and gesture they go through many weird incantations and ceremonial rites.

8 ... **DRUIDS SEIZE CHILD FOR SACRIFICE**

Druids seize the boy-child of a typical woman of the Ancient Britons, whose distress is well shown as her offspring is forced in under the altar-stones and walled in by the Druids.

9 ... **KING CARADOC COMMANDS RELEASE OF CHILD BY THE DRUIDS**

Hearing a cry from the imprisoned child, King Caradoc orders the altar stones to be pulled apart and the child released, which is done in spite of opposition from the Druids, and amidst much rejoicing of the people, the released child runs laughing to its mother.

Length 275 feet.

WARWICK PAGEANT.—Part II.

Episodes of First Historic Period.

1838—Section B

Order of Pictures.

10 ... **BATTLE BETWEEN ROMANS AND BRITONS (Roman Conquest)**

A Fierce Battle is here depicted between the Roman Legions under Ostorious Scapula, and accompanied by Adminius, the traitor brother of King Caradoc.

11 ... **SLAYING OF ADMINIUS—KING CARADOC TAKEN PRISONER**

While the traitor is killed in battle, the Britons are overwhelmed and fly in great confusion, leaving Caradoc, their king, a weaponless prisoner, guarded and led off by Roman soldiers.

12 ... **THE BEAR AND STAFF—ORIGIN OF THE ARMS OF WARWICK. A.D. 500**

Entry of Britons, headed by the mighty Gwar, who has just overcome in battle the Picts and Scots. He is accompanied by Arthal and Morvid, the former leading a great brown bear by a rope of grass.

Morvid carries a huge tree trunk as a staff for the bear, and these, the prowess of their conquests in the forests, institute the future arms of Warwick.

13 ... **ADVENT OF QUEEN ETHELFLEDA**

Queen Ethelfleda, accompanied by a large retinue and a number of captive Danes, chained, bringing up the rear, whom her forces have overcome and captured in battle, arrive on the scene, and are joyously received by the Britons, who hail her "Great Alfred's daughter," as their deliverer.

14 ... **GUY OF WARWICK RETURNS FROM THE CRUSADES**

Guy of Warwick returning, finds his betrothed, Phyllida, grieving at his absence, yet, with true feminine perversity, wishful of setting him new tasks ere he receives her hand in marriage.

15 ... **PHYLLIDA COMMANDS GUY TO SLAY THE DUN COW**

The valiant Knight tells his lady love that he has already done so, and so she takes him to her heart.

16 ... **BRINGING IN THE DUN COW'S HEAD**

A joyful throng, amid scenes of much rejoicing, bring in the huge head of the Dun-cow, profusely decorated with evergreens, on a wagon. The cavalcade is led by a bevy of lovely maidens, with garlands of flowers, who gleefully dance in front of the procession, the whole making up a most beautiful and exceedingly animated scene.

17 ... **BETROTHAL OF PHYLLIDA AND GUY**

Picturesque presentment of the betrothal of the lovers amidst the rejoicings of the people.

18 ... **THE WEDDING PROCESSION TO THE CHURCH**

Guy of Warwick and Phyllida, surrounded by joyous crowds of his followers, who lift him on to their shoulders, while Phyllida's maids deck her lavishly with flowers. They are thus borne out in triumph, and the Dun Cow's head is borne before them, almost all the people following.

19 ... RETURN OF ROGER OF NEUBURG WITH TEMPLAR KNIGHTS

Lady Gundrada (wife of Roger of Neuburgh) and her maids are expecting the return of the Earl, who, with his companion Knights, is seen advancing from the distance.

20 ... LADY GUNDRADA AND MAIDS OF HONOUR

These are surprised whilst playing a game of ball by the arrival of the Knights in the picturesque garb of the Crusaders.

21 ... ROMANTIC MEETING OF ROGER AND HIS LADY

Coming up stealthily and playfully, he stands behind her as she awaits the ball, and then recognizing him, on turning, the re-union makes a most interesting and beautiful picture.

22 ... EPISODE OF EDWARD II (A.D. 1312) AND PIERS GAVESTON

Gaveston is created Lord High Chamberlain by the King, who effusively welcomes him.

23 ... ENTRY OF THE BISHOP OF COVENTRY WITH RETINUE OF PRIESTS

The Bishop and Retinue, with all the panoply of the Church, are seen proceeding to the exequies of the King's father. The Bishop, who has been the cause of Gaveston's exile, on hearing of his return becomes defiant.

24 ... DEGRADATION OF THE BISHOP OF COVENTRY BY GAVESTON

Gaveston, at the command of the King, proceeds to degrade the Bishop of his high office, taking away his golden mitre and his stole, whilst the followers of Gaveston seize the Prelate and drag him off unceremoniously.

Length 300 feet.

WARWICK PAGEANT.—Part III.

Episodes of the Second Historic Period.

1839—Section C

Order of Pictures

25 ... DOWNFALL OF GAVESTON — HIS PURSUIT AND CAPTURE

Gaveston, hotly pursued by men-at-arms, is captured and seized by the followers of the Earls, as a disturber of the country's peace.

26 ... CONDEMNATION OF GAVESTON BY HIS PEERS

The Earls of Warwick, Lancaster, Mortimer, Gloucester, Hereford, Pembroke and Kent are seen assembled in council, seated in oaken arm chairs, in a semi-circle. They deliberate, and condemn Gaveston as a disturber. Gaveston's passionately appeals on his knees to each of the Earls in turn makes a thrillingly dramatic picture.

27 ... GAVESTON LED OFF BY THE EXECUTIONER

The executioner coming up to Gaveston as he kneels, touches him on the shoulder, and at a sign from Lancaster—who, seated in the centre of the semi-circle, has presided—leads him out amid the execrations of the crowds of people who have watched the trial.

**28 ... KING LOUIS OF FRANCE AND EARL OF WARWICK
(The Kingmaker), A.D. 1464.**

Brilliant scene at the Court of King Louis of France, where Warwick, on an embassy, is a prominent figure.

29 ... KING LOUIS AND LADY BONA ON THE THRONE

Entry of King Louis and Courtiers. The King sits on his throne, with Lady Bona one step lower on his left.

30 ... ENTRY OF QUEEN MARGARET OF ENGLAND AND PRINCE EDWARD

Queen Margaret is invited by the French King to sit by his side, and tell him of her wrongs through Henry being deposed. Henry, an exile in Scotland, has been replaced on the English throne by Edward, Duke of York.

31 .. WARWICK'S THREAT AGAINST KING EDWARD IV.

Warwick, who has attended at the French Court to arrange a marriage with King Edward and Lady Bona, is informed by messenger that the English King has meantime married Lady Grey. He announces his decision to dethrone King Edward for this breach of faith, and restore his allegiance to the exiled Henry.

32 ... DEPARTURE OF LOUIS OF FRANCE AND RETINUE

On magnificent and gaily-caparisoned horses the French King and his retinue of Lords and Ladies take their departure, and the scene, as here portrayed on the film, is picturesque in the extreme.

33 ... WARWICK'S MINIONS OVERPOWER AND DETHROON KING EDWARD

Warwick having returned to England, seeks out and finds the King in his tent, and after conflict with the guards, the King is seized and overpowered, and is deprived of his Crown by Warwick in fulfilment of his threat, depicted in preceding tableau.

34 ... THE CHARTER INSTITUTING THE KING'S SCHOOL, WARWICK

An assemblage of the Boys of the Warwick School in their very picturesque silken costumes with the School Banners and other evidences of Royal favour.

35 ... PROCESSION OF BOYS OF THE KING'S SCHOOL

After the ceremony of constituting the School, the boys are seen to march in procession, making a most animated scene.

36 ... ARRIVAL OF AMBROSE DUDLEY AND THOMAS FISHER

Ambrose Dudley endeavours to secure the espousal by Thomas Fisher of the cause of Princess Jane, the nine days Queen.

37 ... THE ORDEAL OF THOMAS AND DAME FISHER

Fishers espousal of this cause leads to his ordeal, he being seized by a captain and men-at-arms of Queen Mary. Condemned to death for treason and about to be shot, we see him saved by Dame Fisher, who falls on his breast just as the soldiers are about to fire. The bravery of this devoted couple appeals to the captain of the soldiery and both go free.

38 ... THE SCRIVENER IN THE STOCKS

This typical scene of mediæval England shows an unlucky scrivener being seized, and placed in the stocks. His faithful dog, which accompanies him, plays a prominent part in this rather humorous scene.

39 ... THE BAILIFF AND COUNCILLORS OF STRATFORD DELIBERATING

Seated in Council, we witness the deliberations of the civic Fathers on many weighty matters.

40 ... EARL OF LEYCESTER'S PROCESSION of Lords, Ladies and Townsfolk

Picturesque assemblage of English nobility, aristocracy and townsfolk bringing to a fitting close the episodes of the second historic period.

Length 275 feet.

WARWICK PAGEANT

Part IV.

Episodes of Elizabethan Period (A.D. 1572).

Visit of Queen Elizabeth to Warwick Castle.

1840—Section D

Order of Pictures

41 ... QUEEN ELIZABETH ARRIVING AT WARWICK CASTLE

The arrival of Queen Elizabeth in a gaily caparisoned state coach, drawn by four beautiful white ponies, each led by a groom in Royal livery, makes up a picture of singular beauty. The state coach having arrived in the immediate foreground, the image fills almost the whole of the screen, giving beautiful and most minute detail of unusual photographic excellence. When the closely-drawn silken curtains of the coach are pulled apart, Her Majesty is seen, along with Lady Warwick and two Maids of Honour.

42 ... THE ROMANTIC MEETING WITH THE EARL OF LEYCESTER

Leycester, kneeling on one knee, kisses the Queen's hand, and beckons the bailiff, who, kneeling on both knees, places the Mace in the Queen's lap. Various addresses are then presented and much ceremonial gone through in stately regal fashion.

43 ... THE QUEEN ON THE THRONE HOLDING COURT

Taking Leycester's hand, the Queen makes the entire circuit of the crowd, amidst the frantic cheering of the people, ascending the throne, while Leycester is seen standing one step lower on her right. The Bailiff of Stratford comes forward with his little boy, William Shakspeare, who, kneeling, kisses the Queen's hand, then, fearlessly going up the steps, stands close to the Queen, who kisses him, when he kisses her in return.

44 ... THE CHEER AND RUSH OF SCHOOLBOYS

The Boys of the King's School, Warwick, in their tumultuous welcome of Her Majesty.

45 ... PASTORAL DANCE BEFORE THE QUEEN

A large troupe of gaily-decked girls and boys, the girls with flower garlands and the boys with shepherd's sticks, enter and engage in a lively and exceedingly picturesque pastoral dance.

46 ... DEPARTURE OF THE QUEEN AND COURTIER'S BY ROYAL BARGE

Passing through an avenue formed by the acclaiming crowds, Guilds with their banners, dancers with their garlanded staves, gentlemen with their swords, Leycester leads the Queen to the landing stage.

47 ... THE ROYAL BARGE WITH QUEEN AND RETINUE ON RIVER AVON

The Royal party are seen embarking, and then several views from different standpoints are given of the Barge on the Bosom of the classic Avon.

48 ... RETURN OF THE QUEEN'S BARGE TO THE LANDING STAGE

After visiting the island, the Barge is seen to return, and the rhythmic movements of its oarsmen, the dimpling waters of the river, and the beautiful surrounding of the river banks make up a really charming scene.

49 ... LEAVE-TAKING FORMALITIES AND SALUTATIONS

Having again arrived at the landing-stage, the rowers salute by raising their oars aloft, whilst the Queen, taking Leycester's arm and followed by the Lords and Ladies of the Court, disembarks, thus bringing to a fitting close a really remarkable presentment of a great and most picturesque historic event, portrayed throughout with a realism that makes it difficult to believe that it is not a photographic record of the actual scene of 300 years ago, so great is the fidelity to detail and *ensemble*.

Length 350 feet

WARWICK PAGEANT.—

Part V.

Procession of 2000 Performers and Final Tableaux.

(Now from various entrances all the characters who have figured in the Pageant march on with their attendants in groups).

All the Kings, headed by Kymbeline and Caradoc; all the Queens, headed by Ethelfleda; all the Bishops and Priests, headed by Dubritius; all the Earls of Warwick, with the Bear and Ragged Staff; all the Countesses, headed by Phyllis; the Dun Cow; all the Barons and Knights; Piers Gaveston; all the Bailiffs and Burgesses; the Master and Brethren of the Leicester Hospital with their banner; all the Guilds with their banners; the Early Britons; the Romans; the Picts and Scots. When they are all assembled they form a huge semicircle starting in both directions from the empty pedestal. Now enter the fourteen Colonial and American Warwicks represented by young Girls in appropriate costume. Lastly, enter a Stately Figure, representing Warwick, attended by Pages, etc. She mounts the Pedestal. She wears a masoned crown, typifying the Castle. In her right hand is a model of St. Mary's Church. She rests her left hand on a shield bearing the arms of the town. A great shout of welcome goes up. Banners are lowered in homage; the junior Warwicks offer her their gifts. The entire crowd bursts into "The Old Hundredth."

Length 325 feet

Total Length

(Warwick Pageant complete)

1525 feet.



1842

THE "VACUUM CLEANER" NIGHTMARE (Comic)

The new ideas embodied in this picture are of a ludicrous and startling nature. This is not an advertisement film, although in order to carry out the idea it was necessary to utilize (in animated form) the conception of a famous poster.)

Order of Pictures :

1. **Mr. Jones, with house cleaning tendencies**, stops his CAB in front of a hoarding on which is displayed the "Vacuum Cleaner" poster. He takes the address of the firm's offices.
2. **The firm gives a demonstration before Mr. Jones.**
3. **Mr. Jones engages the firm** to clean his premises.
4. **The slavey is frightened at the sudden invasion of the Vacuum Spout**, which she mistakes for a hideous monster. In her endeavour to escape she is sucked up by the rapacious machine.
5. **Mr. Jones has a Dream**—subject, the antics (?) of the Vacuum Cleaner.
6. **The attendants at work.** In rapid succession the chairs, tables, carpets, &c., are drawn into the spout apparently through the two-inch hose, to be taken from the machine, newly upholstered, varnished and cleaned.
7. **The servant and children** are likewise drawn through the apparatus and are taken from the machine, cleaned and newly dressed, to their great delight.
8. **Jones is now approached by the fearful spout.** He rapidly disappears down its gullet and is shovelled into a barrow by the attendants who are clearing the machine of the collected rubbish. This is wheeled away and dumped over an embankment into a field. Jones is seen rolling down the slope.
9. **Jones has been the victim of a Nightmare.** The final scene shows him restlessly tossing in his bed, from which he finally tumbles to the floor. He awakens, and in a dazed way realises that his troubles are of nightmare quality only, and instead of finding himself at the base of the rubbish heap he is still capable of instituting domestic reforms.

A "side splitting" film. 275 feet.

1843 ... THE REEDHAM DRILL, 1906

By courtesy of Mr. JAMES A. CARTER, Head Master of the Reedham Orphanage, Purley.

The reception of the films we procured in 1904 and 1905, in which the marvellous precision and wonderful evolutions in the figure drills of the orphans at the Reedham House were so splendidly depicted, encouraged Sergeant Patton, the drill instructor, to greater efforts, and his little pupils have certainly accredited themselves in the interesting display procured by us this year—"BETTER THAN EVER."

275 feet

1844 ... "BABY'S PERIL"

A large portrait picture of a baby at dinner, feeding itself and the cat with pap—and cream. Father is seen in the garden at target practice with a revolver which after firing he reloads. At this moment his wife enters with a telegram which he hurriedly peruses. In response to the evident importance of the message, he carelessly tosses the loaded revolver on to a settee and both leave the garden. The baby, happening on the scene with pussy, is attracted by the bright looking "new toy" which it proceeds to play with. The mother returning from the house discovers the child with the muzzle of the revolver in its mouth and is paralyzed with fright. Father, who now appears, realizes the situation and finally bribes baby with pennies to part with the dangerous weapon, which he flings away after discharging every loaded chamber of the pistol. The baby (entirely unconscious of the danger just passed) is caught up by the parents and is seen laughing and enjoying the kisses and hugs. **A most affecting subject—fine photographic quality** 150 feet

1845 ... A VISIT TO THE GREAT MOORISH PALACE, THE ALHAMBRA, GRENADA, SPAIN

A splendid series of views depicting this far famed and most splendid of Moorish Palaces amidst the quaint surroundings of the old world centre of Moorish Power.

Order of Pictures :

- 1—ARRIVAL OF THE TRAIN AT GRENADA**
- 2—GRENADA FROM THE GENERALIFFE PALACE**
- 3—STREET SCENE WITHIN THE MOORISH WALLS**
- 4—GENERAL VIEW OF THE GREAT ALHAMBRA PALACE**
- 5—PRINCIPAL GATEWAY TO THE PALACE GROUNDS**
- 6—THE ENTRANCE TO THE PALACE**
- 7—VIEW OF THE PALACE COURT YARD**
- 8—SCENE FROM THE BALCONY GARDENS**
- 9—THE FOLLY OF CARLOS V.** Showing interior of the Palace he never completed
- 10—INTERIOR OF ALHAMBRA** Showing the Palace Lake and Courts
- 11—VIEWS OF GENERALIFFE PALACE, COURT & FOUNTAINS**
- 12—THE GREAT COURT OF LIONS AND FOUNTAINS**
- 13—A TRAIN OF PACK MULES** ambling through the Street
- 14—OXEN DRAWING A ROAD ROLLER**
- 15—THE GRENADA YOUTH AND HIS PET GOAT**
- 16—MILKING A HERD OF GOATS IN THE PUBLIC ROAD**
- 17—DEPARTURE FROM GRENADA—Train** leaving the Station

Total length 275 feet

1846 ... BALLOON RACE OF THE AERO CLUB

On this occasion seven balloons belonging to prominent members of the Aero Club are shown inflated within the grounds of the Ranelagh Club. The distinguished aeronauts enter the cars, the balloons rising to the clouds in rapid succession. **A splendid picture.**

150 feet

1847—

"An Early Round with the Milkman."

(Comic)

A series of humorous incidents connected with the milkmen's distribution of milk in the early hours

Order of Pictures :

Mr. Brown trying to find his way home after a night at the club.

The milkman on his round recognizes Mr. Brown (who is holding up a lamp-post) as one of his clients, to whom he offers assistance.

Brown is lifted into the milk-cart, occupying a most undignified and uncomfortable position amongst the milk cans, as he is pushed along over the milkman's route.

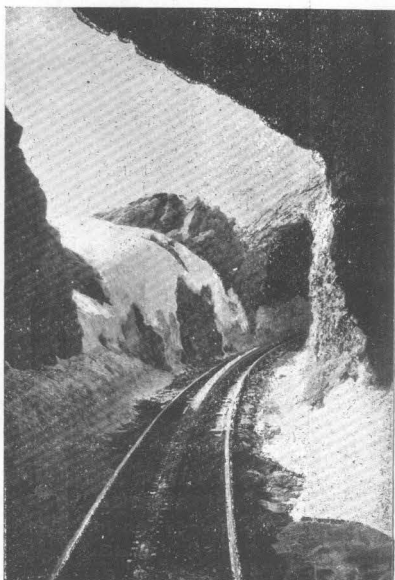
Mrs. Smith, an early riser, while opening her window discovers her neighbour, Mr. Brown, being helped home. Mr. Smith, who is in the act of shaving, joins in the laugh and throws the lather over Brown.

The milkman fills Mrs. Juggins' pitcher, left in the doorway. The two kiddies in their "nighties" steal through the door and each have a sip of the milk. They refill the jug from a water-bottle.

The cat wants its share and is seen with its head in the jug. A neighbour's cat after frightening off the tabby, is enjoying the feast until discovered by Mrs. Juggins. In its rush to escape it upsets the jug and spills the milk.

Mary Jane, further down the road, meets the milkman, who has still the custody of Mr. Brown. Mary is handed the milk, but is induced to give the friendly policeman a drink, with disastrous consequences.

The milkman unloads Brown on the latter's doorstep, also leaving his order of milk in the jug. Brown is propped against the wall. His thirst still troubling him, he has a pull at the jug and goes to sleep.

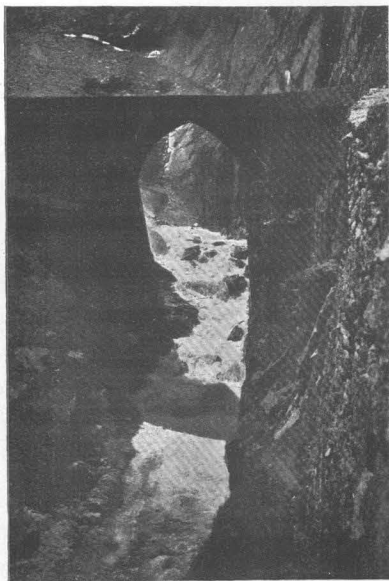


No. 1588. *Mt. Pilatus Railway.*

A painter, attracted by the spectacle, also has a drink, and replenishes the contents of the jug with black paint. Brown wakes, wants another drink and takes it amidst much spluttering and coughing, which brings Mrs. Brown and the maid to the door, where they discover Brown in a most disreputable condition. To sober and cleanse him they, by their united efforts, drag him to the milk-cart, turn on the faucet and give Brown a fine bath in the health-giving fluid.

A mirth producer from start to finish.

350 feet.



No. 1589. *Torrents of Devils Bridge.*

1848 ... **BISLEY RIFLE MEETING, 1906**

A splendid series of pictures showing hundreds of competitors scoring at Alder-shot. Rifle and revolver firing, from lying, sitting, standing and mounted positions.

Lord Roberts is a prominent figure in the pictures, as he is seen watching the proceedings.

The **King's Prize** was won by **Mr. Davies**, who, after being chaired by the crowds, is carried on their shoulders to the club-house, preceded by the band.

1848 ... **THE AUTO-MIXTE MOTOR BUS descending Handcross Hill (the scene of the recent terrible Vanguard accident) without brakes**

Various views of special interest, including that portion of the road and oak into which the runaway motor bus crashed with such fearful results.

100 feet.

Even the splendid **URBAN FILMS** (the steadiest and most perfect, photographically, in existence) can only be properly reproduced by means of

& The Urban Bioscope

New Series, just completed.

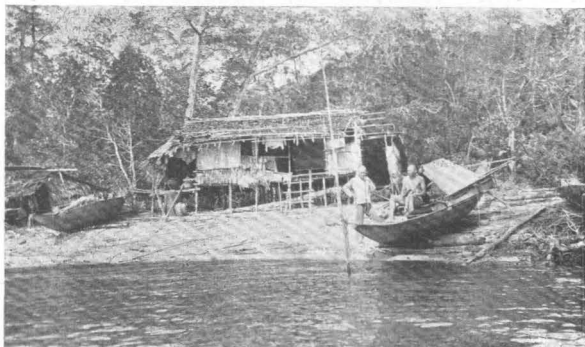
British North Borneo:

From Savagery to Industrial Development.

By courtesy of the BRITISH NORTH BORNEO COMPANY.

Order of Pictures:

The Series is supplied in separate sections as listed, or in one complete length.



Native Huts on Borneo River.

1850 a ... AMONGST THE NATIVES

- 1 ... BORNEO SAVAGES ON THE WAR PATH—CROSSING A STREAM
- 2 ... NATIVES IN PAMPAS GRASS
- 3 ... A NATIVE COMBAT WITH CLUB AND SHIELD
- 4 ... THE "URBANORA" EXPEDITION WITH NATIVE CARRIERS PENETRATING THE JUNGLE
- 5 ... A TYPICAL "UP COUNTRY" MANGO SWAMP
- 6 ... PANORAMA ALONG THE PADAS RIVER
- 7 ... NATIVE BOYS BATHING (Canoe upset)
- 8 ... THE RAPIDS OF THE PADAS RIVER
- 9 ... WORKING MANGANESE ROCKS IN THE BALAIGONG GORGE
- 10 ... THE GIGANTIC FERNS ON THE RIVER BANKS
- 11 ... NATIVES CLIMBING COCOANUT PALMS
- 12 ... TAPPING THE RUBBER TREES
- 13 ... FIRST TRADING OF NATIVES WITH THE WHITE MAN

Length 350 feet

1850 b ... ALONG THE RAILWAY

- 14 ... A PROSPEROUS NATIVE'S BUNGALOW AND PALM GARDEN
- 15 ... PANORAMIC VIEW OF NATIVE VILLAGE ON RIVER BANK

- 16 ... THE APPROACH OF A "MIXED" TRAIN ON THE BORNEO RAILWAY
- 17 ... "PUFFING BILLY" AND TRAIN PASSING OVER RIVER BRIDGE
- 18 ... A RAILWAY TRIP THROUGH THE PENOTAL GORGE, INCLUDING CHARACTERISTIC GLIMPSES OF BORNEO SCENERY
- 19 ... PASSING THROUGH A PALM FOREST, NATIVE VILLAGES AND TUNNELS

Length 300 feet

1850 c ... IN THE JUNGLE AND NATIVE SPORTS

- 20 ... NATIVES MOUNTED ON BUFFALOES IN A SAGO SWAMP
- 21 ... FELLING A SAGO PALM
- 22 ... CUTTING THE PALM TREE AND TRANSPORTING SAME THROUGH THE JUNGLE
- 23 ... NATIVES SPREADING SAGO FOR DRYING
- 24 ... NATIVE SPORTS—A BUFFALO RACE
- 25 ... NATIVE HIGH JUMPING CONTEST
- 26 ... NATIVE BOYS' SWIMMING RACES
- 27 ... A NATIVE SWIMMING—"DUCK CHASE"

Length 300 feet

1850 d ... LIFE IN PRISON, ON PLANTATIONS, AND AMONGST THE TROOPS

- 28 ... COOLIE CONVICTS WITH ARMED ESCORT
- 29 ... WARDERS SEARCHING THE CONVICTS
- 30 ... SERVING PRISON RATIONS
- 31 ... CHINESE CONVICTS FEEDING
- 32 ... CLEARING FOREST LAND FOR CULTIVATION AND DIGGING IRRIGATION DITCHES
- 33 ... BREAKING THE GROUND FOR TOBACCO CULTIVATION
- 34 ... WATERING THE TOBACCO SEEDLING BEDS
- 35 ... WEEDING THE TOBACCO
- 36 ... PICKING THE TOBACCO LEAF
- 37 ... STRINGING THE TOBACCO PREPARATORY TO CURING
- 38 ... INSPECTION IN THE DRYING SHEDS
- 39 ... NATIVES SORTING AND STEMMING THE CURED LEAF
- 40 ... A COMPANY OF BORNEO TROOPS ON THE MARCH
- 41 ... SIKH TROOPERS ENTERING A WOOD
- 42 ... A SKIRMISH AND LINE OF DEFENCE
- 43 ... A TRIP OVER THE BORNEO RAILWAY EXTENSION
- 44 ... ARRIVAL OF THE MODERN TYPE ENGINE AND TRAIN

Length 300 feet

BEAUTIFUL PHOTOGRAPHIC QUALITY THROUGHOUT.

*No. 1850, Sections A to D inclusive (44 Pictures),
Total Length, 1250 feet.*

1851— THE PROSPECTORS.

(Copyright 1906, by the VITAGRAPH COMPANY OF AMERICA),

... A Drama of the Western Gold Fields.

Two men are seen approaching a miner's shanty; they are in appearance typical Western "bad men." Halting their pack-horses, they summon the occupant of the shanty, a young prospector who has recently located a rich vein of metal and needs experienced men to work it. He kisses his wife and children, and mounting his horse, starts out on the quest for wealth.

Under the direction of their young leader the miners are seen toiling in the excavation. Suddenly a shout of triumph and exultation marks the discovery of a rich metal-bearing lode—they have made "a lucky strike." The claim is staked out and they commence mining operations. Already the two confederates are beginning to plot treachery.

After weeks of arduous toil the three miners are just about to break camp, and the gold is shared equally among them. They stretch out around the fire and go to sleep, each with a bag of precious gold in his belt. The two conspirators only feign sleep, and robbing their comrade of his gold dust are just making their escape when their theft is discovered, and they mortally wound their victim.

The young prospector regains consciousness, and, staggering to his horse, manages to reach his cottage. An affecting scene follows, and, after telling his wife of the treachery of his partners, he breathes his last in her arms. She takes his gun from the holster and swears to be revenged on his murderers.

The two guilty miners are seen gambling in a lonely hut. One of them, a card sharp, as well as robber and murderer, has won all his partner's gold and now offers to play for his "gun." This being agreed, the sharper again wins, but is this time detected cheating. A furious "gun fight" follows, and the one who lost is killed. His partner goes off with the gold.

Two Years Later—Vengeance.—The prospector's young wife has opened a Western saloon to support herself and children. She rules the roistering cowboys that frequent her place with a rod of iron, and when one refuses to pay he finds a 44-calibre "shooting iron" pointing at his head, and is very glad to "cough up." **A tenderfoot visits the saloon**, and the boys have lots of fun with him. He is glad to escape with his life. The saloon is now empty; a bleary-eyed and unkempt-looking miner staggers in, and after several drinks falls into a drunken doze. The young woman watches him like a cat watches a mouse; stealthily she draws near, and lifting the broad brim of his hat, recognizes the murderer of her husband. **He awakes to find himself held up**, and the determined woman tells him that his moments are numbered. By a subterfuge he wrests the revolver from her. Just at this moment the little boy enters, and seeing his mother in danger, picks up a bottle, and with one blow fells the miner. As he staggers to his feet again and endeavours to pull his gun, the young widow shoots him down, thus revenging her husband's death.

This is a Bret Harte novel in moving pictures, breathing the wild spirit and free atmosphere of the Western mining regions.

Photography wonderful, scenery superb, action thrilling.

775 feet

A CONDITION.

The following "Kellermann" Films, Nos. 1852-3-4, are supplied on condition that they are not to be exhibited in the United Kingdom or Paris, France, until after December 31st, 1906, as the exclusive exhibition right during the intervening period, in the restricted territory, has been reserved to Miss Annette Kellermann.

1852 ... MISS KELLERMANN SWIMMING THE ENGLISH CHANNEL

An interesting exhibition of Miss Kellermann, (wearing the mask and goggles adopted as a protection against the effects of salt water) swimming the English Channel. She is accompanied by a party in a small boat, the sides of which she occasionally approaches for refreshments, which are handed to her by the occupants. These are consumed while in the water, evidently with great relish. **125 feet**

1853 ... MISS KELLERMANN DIVING

Showing the famous lady swimmer giving an exhibition of a dozen difficult dives from a pier into the sea. **150 feet**

1854 ... EXHIBITION OF DIVING AND SWIMMING BY MISS ANNETTE KELLERMANN

A most beautiful series of pictures, including an exhibition of every style of dive and stroke, accomplished in a most graceful manner. A fascinating picture of exceedingly fine photographic quality, pleasing to all interested in a health-giving accomplishment attained to perfection by the champion lady swimmer. **300 feet**

1855 "QUAINT HOLLAND."

A grand series of views of the most picturesque scenery and quaint people—their dress, customs and vocations.

These Pictures were procured during a tour through Holland, visiting

Amsterdam—Showing its Canals, Churches, Streets and Markets.

Rotterdam—Panoramas of Shipping, &c.

Haarlem—Vegetable Market and Canal scenes.

Edam—Rural Panoramas and its people.

Hoorn—Life amongst the Locks and Boats.

The Windmills at Zaaland—Panorama from moving Canal Boat.

Alkmaar—The great cheese market.

Utrecht—Showing the pretty Town and Canal Banks.

Narden—Loading Vegetables on Boats. Gipsies, &c.

Vreeswijk—Village, Bridge of Boats, Barges, &c.

Ermberg—Life on a Dutch Farm. Cattle, &c.

Bunschoten—Customs of Villagers and picturesque Scenery.

Vreeland—Along the Canal to Utrecht. Sailing Barges, &c.

Enklimijen on Zuyder Zee—Fishermen and Fishing Boats, Boys Diving, &c.

Monnikendam on Zuyder Zee—The Hay Boats and Fishing Vacation—Portrait Studies of Dutch Men, Women, and Children in National Dress.

Huiyen and Sparkenburg—General Village Scenes

Volendam—Village and Seaside Life, Child Studies, School Kiddies Playing, &c.

ISLAND OF MARKEN—The most picturesque Scenery and People.

NOTE.—Various of the Canal and seascape views are tinted to heighten the beautiful Moonlight Effects which conclude one of the most artistic and novel travel subjects yet produced.

Supplied complete only. Length 500 feet.

1856 ... LONDON FIRE BRIGADE DISPLAY IN HYDE PARK

By courtesy of Capt. J. DE C. HAMILTON, R.N., Mr. EVAN SPICER, J.P. (Chairman of the London County Council), and Mr. GAMBLE.

Showing the arrival of the Brigade, consisting of eight Steam Fire Engines, eight Horsed Escapes, two Motor Fire Engines, one Motor Escape, and seven other appliances, with 216 officers and men.

Distribution of Medals to Firemen by Mrs Evan Spicer.

Address by the First Lord of the Admiralty (The Right Hon. Lord Tweedmouth).

Review of the Brigade—Exhibition Drill with Escapes—Rapid Hitching of Horses—Combating Fire in Tower—Rescue by Rope Escapes—Answering Call—Throwing eight Streams of Water, &c., &c. A lively subject.

Total length 425 feet

1857 ... KING EDWARD AT GOODWOOD

An interesting series of pictures of incidents and Scenes at Goodwood Racecourse, showing "Rocketter" winning the Stewards' Cup. Good quality.

325 feet

ANOTHER "HOWLING" SUCCESS.

1858

HOW THE JAIL BIRD "FLEW."

A FARCE-COMEDY ESCAPE, COMBINING EXTREME SENSATIONALISM WITH HILARIOUS, SIDE-SPLITTING, RIB-TICKLING COMEDY,

The chain gang—the revolt—escape of the Jail Bird—fierce encounter on R. R. tracks—a narrow shave—wounded keeper snatched from track in front of onrushing express—chase continued on freight engine—the "Bird" eludes his pursuers by impersonating a scarecrow—on the trail once more—women's clothes hanging on line form another disguise—screamingly funny chase—convict in skirts closely pursued by woman who owns the clothes—down the well and out of sight—Now comes the biggest laugh of all. A park bench has just been painted—the bench is made of wooden slats—old gent in light suit sits on bench and goes to sleep—the Jail Bird steals old gent's long coat and straw hat—old gent awakens—starts up, turns around and there on his back are broad black and white stripes—on his head the convict's cap which the "Bird" thoughtfully placed there—wardens rush up, see the stripes, grab the unfortunate old gent and hustle him off.

600 feet

A Novel, Original, Funny Finish to a Novel, Original, and Funny Film.

1859 ... "LA MILO"—The Inimitable Breathing Marble

The sensation of theatrical London. There can be no difference of opinion as to the ideal loveliness of the pictures. "La Milo's" pose as Venus is instinct with a soul of beauty. We are also shown La Milo in private life; afternoon tea in gardens; in the rose pergola; motoring from Coombe Lodge; arrival at the theatre, where she is accorded an almost royal reception; dressing room scenes, etc. An exquisitely photographed series. The one redeeming feature of Mr. W. T. Stead's recent outcry against music halls was his warm commendation of La Milo's exhibition.

275 feet

1860 ... CAMBRIDGE-HARVARD BOAT RACE

As a preliminary to this new historic race, excellent pictures of both crews at practice form an admirable introduction. Interesting comparisons may be drawn of the methods employed by each University in handling and starting, in their stroke, and in the general management of their "ships." Excitingly realistic are the pictures of the actual race that follow—a very fine performance—concluding with the landing of both crews at the *Ibis* boat house.

400 feet**1861 ... DUBLIN HORSE SHOW**

This series, illustrating one of the most important annual functions of Ireland, gives, with beautiful photographic rendering, a faithful presentment of a great national show which is second to none in the world. Jumping and other competitions, judging of thoroughbreds, hunters, hackneys, carriage horses, cart horses—horses of every kind—form a display which excites the keenest attention.

300 feet**THE PRESS ON . .****"LOVE WINS OUT."**

(Fully described on the following Page.)

The Press and the Public are unanimous in high praise of the following series, which has been honoured by a long run and most enthusiastic applause at the Alhambra Theatre, London. A few of many extracts from the Press are appended:—

"**ERA.**"

"The developments of animated photography, as Mr. Urban long since proved to us, are not restricted to the production of the real; they are equal to the fanciful representation of comedietta without words—such a one as *Love Wins Out*, or *A Motor Marriage*, which illustrates an amusing series of adventures in a most graphic manner."

"**PELICAN.**"

"The pictures are very funny indeed, and well worth seeing. Mr. Urban is certainly to be congratulated upon having devised an ingenious and novel story entirely to the taste of the patrons of the Alhambra."

"**SUNDAY TIMES.**"

"This fifteen-minute interlude of genuine fun diverts without exaggerating. . . . Public approval has extended the run of the splendidly-acted '*Love Wins Out*'."

"**TIMES.**"

"The popular story of elopement and marriage in a motor-car."

"**SPORTING LIFE.**"

"Additional pictures which should on no account be missed."

"**TRIBUNE.**"

"The Urbanora pictures continue to be a great attraction here, particularly . . . the well-acted and arranged series called '*Love Wins Out*,' showing a motor car elopement and pursuit by an angry father."

1862 ... LOVE WINS OUT.

(Copyrighted.)

A novel Urbanora Farce. Natural, refined, superbly acted; far superior to—and not to be compared with—the usual clap-trap, melodramatic, penny novelette productions with which the public are too painfully familiar.

This series of twenty-two pictures forms a fifteen-minute interlude of genuine fun without a suggestion of vulgarity. The pictures as projected are excitingly realistic, and a fine example is given of the progress of the animated photograph industry in the road panorama, with the motor continually seen at full speed during the chase, and an entirely new effect is produced by the presentation of a marriage ceremony conducted in a motor car travelling at express rate.

Order of Pictures.

- 1—**The Old Story Re-told.** Love declared; Accepted; Mother Approves
- 2—**A Gentle Intimation.** Mother in the Way; She Retires
- 3—**Trying on the Ring.** Engagement Consummated
- 4—**Father Arrives with Titled Suitor.** Explanation; Father indignant; Lover forbidden the House
- 5—**Titled Suitor Introduced and Left with Daughter.** Declares his Passion.
- 6—**Scornfully Rejected.** Departs, breathing Vengeance
- 7—**Re-appearance of Lover.** Bribes willing Servant to deliver a Letter
- 8—**Servant Complies.** Gives Billet to young Mistress; Joy; Acquiescence
- 9—**Lover arrives with Motor.** Signals by gravel at window; Maiden's Response; Lover's Impatience; Rapturous Meeting
- 10—**Elopement by Motor.** Lovers mount Car and Depart
- 11—**Arrival of Rejected Suitor in Buggy.** Witnesses the Lovers' start; Despair; Vows Vengeance; Summons angry Father
- 12—**Motor Chased by Buggy.** Father and Suitor in angry Pursuit
- 13—**Buggy seen from Motor.** Despair of Lovers; Defiance; Full speed ahead; Skilful Chauffeur
- 14—**A Stern Chase.** Nearly Caught; Buggy Outpaced
- 15—**Motor arrives at Church.** Lover summons Vicar; Wants immediate Marriage-Service in Motor; Vicar Refuses
- 16—**Vicar Hoisted into Motor—which resumes Flight**
- 17—**Commanded to Marry the Couple.** He Declines; Cajolements; He Softens; Consents; All rise except Chauffeur, who still drives at full speed; Bride removes Chauffeur's cap
- 18—**Marriage by Motor at Express Rate.** Impressive Service and Priestly Benediction; MAN and WIFE
- 19—**Return Home.** Awaiting Stern Parent; He Arrives; Scene; Disclosure of Marriage; Father Indignant; Disowns Young Couple; Vicar Pleads; Relentless; Couple cast off; Doors closed
- 20—**Mother's Solicitude.** Father Explains; Rages; Mother Entreats; Daughter Arrives; Both Implore; Dawning Hope; Father gradually yields; Reconciled
- 21—**Arrival of Son-in-Law.** Cool Reception by Father; Combined Supplication; Father slowly relents
- 22—**Forgiven.**

Length 700 feet.

A BIG SUCCESS . . .

As proven nightly at the ALHAMBRA, London.

The following are a few of many Press Opinions of even date, relative to Urbanora Pictures :

"The "Urbanora" is of such value as an educational institution, as well as for its capacity to carry one into the extremes of the Empire, that its exclusion from the Alhambra programme would be well-nigh a calamity. The pictures are changed so repeatedly that the series is never dull, and the new films put in this week illustrating the natural wonders and breezy life of Canada are a triumph of the photographer's art, and should not fail to be seen."

"SPORTSMAN."

"Admirable pictures of "Urbanora," to which have been added some most interesting films depicting life in Canada."

"DAILY TELEGRAPH."

"A series of charming films."

"MORNING ADVERTISER."

"A new series of "Urbanora" pictures was thrown on the screen representing many aspects of Canadian life in the usual realistic fashion."

"GLOBE."

1863—

"WONDERS OF CANADA."

By courtesy of the **CANADIAN PACIFIC RAILWAY.**

A grand selection of special Pictures arranged for the purposes of this display, comprising the most wonderful and awe-inspiring of the many wonders which the Bioscope has been the means of introducing to public notice ; marvels of Nature, of human handiwork and industry such as the world has never before seen. No pains or expense have been spared in the preparation of these subjects, which are selected from miles of film and represent absolutely the finest photographic quality.



Order of Pictures :

- 1—Arrival at Montreal. A run up the St. Lawrence River by steamer.
- 2—Wheat Harvest on a Manitoba Farm. A combined reaper, thresher and sacking machine, drawn by a team of 40 horses.

- 3—**Fraser River Falls.** A glorious panorama.
- 4—**The "Imperial Limited" Express (C. P. R.)** on its 3,000 miles run across the Continent.
- 5—**The Great Loop at Glacier House, Kicking Horse Pass,** taken from the front of the express engine. The railroad forms a complete loop or circle at this point, and by a gradual ascent passes over itself at the higher altitude. A snow shed in process of construction is also shown.
- 6—**Kicking Horse Pass, from the Fraser River Canyon.** A monument of engineering skill, and a sublime panorama of mountain and river scenery.



- 7—**Beavermouth Canyon, as seen from the Observation Car.** The Rocky and Selkirk Mountains, crowding together, force the river through a deep, narrow gorge, the railway clinging to the slopes high above it.

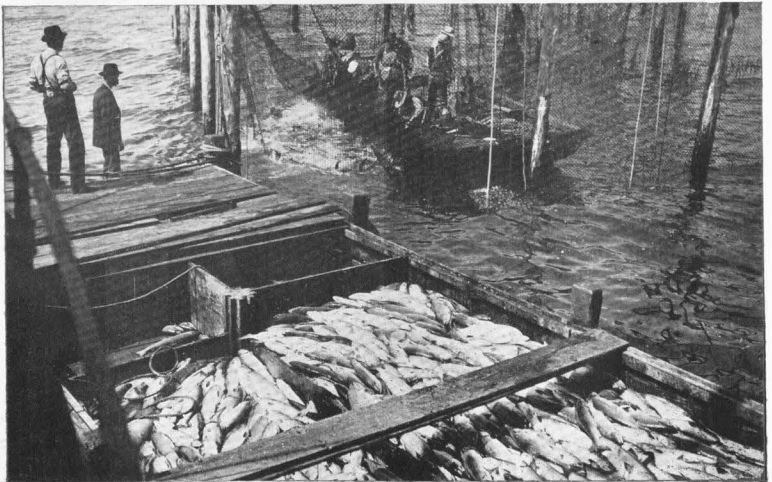
NOTE:—These pictures differ from all other Railway Panoramas ever photographed, as they not only show the approaching and passing scenery, but the entire train is constantly in view. The flight of the "Imperial Limited" Express is also a marvel of Bioscopic art. A new sensation.

- 9—**Tree Felling in the Forests.** Axemen supported on platforms eight feet from the base first attack the gigantic tree, then expert sawyers cut through the trunk, finally a wedge is driven into the cut, and the giant falls with a crash.
- 10—**Method of Transporting Logs through a Gully.** Hauled by means of block and tackle to the vicinity of the corduroy roads. Some idea of the depth of the gully may be formed by watching the descent of the horse.
- 11—**Hauling Logs through Forest to Sea.** "Snigged" by teams of ten horses. This "train" is composed of ten logs, each averaging 40 feet in length and weighing from one to one-and-a-half tons.
- 12—**Corduroy Roads through the Forest.** Made by placing timbers across the road. Grooved blocks act as guides to obviate side rolling. The man in front greases the grooves to prevent friction and facilitate draught.

- 13—**Sliding Logs into the River.** As the log-train reaches the chute, the team is hitched to the back, the connecting "dogs" are removed, and each log, as it arrives at the end of the chute, falls into the water with a splash.



- 14—**Hoisting Logs to the Mills.** Drawn from the water over a log way by means of an endless chain gear, which conveys the logs to the mill.



- 15—**Panoramic View of Steveston, B.C.** The water front. Steveston is one of the most important salmon fishing villages on the Pacific coast.

- 16—**Hauling in the Salmon Nets.** Fraser River during the salmon season. This picture shows thousands of salmon struggling in the nets as the latter are drawn to the surface and finally emptied of their contents.
- 17—**Transferring Salmon to Scows.** Each scow holds from 6,000 to 10,000 salmon, and the fish is delivered at the factories within a few hours of being lifted.
- 18—**Filling Scows by Steam Hoist.** The lifting of the catch from the salmon traps. By means of "steam brailing" 15,000 fish may be lifted in half-an-hour.
- 19—**Specimen Salmon, Weight**
32lbs.
- 20—**Tribal Dance of the Ojibway Indians.**
- 21—**Indian Chief Smoking the Pipe of Peace.**
- 22—**The Whirlpool Rapids, Niagara** (where Captain Webb lost his life), as seen from the gorge railway. A grand subject, showing the Cantilever Bridge, with train crossing.
- 23 — **General View of the American Falls, Niagara.**
- 24—**Brink of the American Falls, close view.**
- 25—**Panorama of the Horse-shoe and American Falls, as seen from the Canadian side.**
- 26—**Niagara in Winter, showing the break-up of the Ice Bridge, the columns of shooting spray, wonderful mist effects, and the formation of ice hummocks—never before reproduced by animated photography.**



NOTE.—Pictures 22 to 26 are tinted to show a beautiful moonlight effect, and form a superb ending to this remarkably successful and novel series, which illustrates the natural beauty and resources of Canada with extraordinary plenitude and variety of detail. So striking a sequence of animated illustrations of the Great Dominion has never yet been photographed.

No. 1863—Length 735 feet.

Sold in complete lengths only.

Marvellous Natural History Subjects.

Extract from "THE ERA."

It is anticipated that the Urban films may, at some future date, be used by the Board of Education for conveying to youthful minds never-to-be-forgotten impressions of animal life and general knowledge.

The realisation of the very great importance of teaching through the agency of the eye as well as the ear has revolutionised educational methods and swept away the old dry-as-dust, pedantic ways of imparting knowledge for ever. In these days of keen competition and of competitive examinations it is of vital importance that the teacher shall not only be thoroughly up-to-date in his methods, but that he shall be able to impart instruction in a way that will hold the attention of his students, and enable them to clearly grasp and remember the subject. This can only be successfully accomplished by apt illustration. Every teacher, no matter what may be his subject, knows full well that the lecture or lesson that is demonstrated by a graphic series of illustrations or experiments is far more vividly and permanently impressed upon the minds of the students than a simple un-illustrated oration. It is therefore imperative that the teacher shall have at his command some source from which he can obtain striking, truthful, and adequate illustrations for his work.

Photography is one of the greatest and most important factors in modern education. It is the magic carpet by means of which the teacher of geography can transport his or her students to the country forming the subject of the lesson or lecture, and show them the character of the country, its inhabitants and industries, its natural life, both animal and plant, and the habits and customs of the native races. By its aid Nature study may be carried on in the heart of the great city, and pupils learn to recognise the flowers of the field, the birds, animals, and insects that dwell in valley and woodland, and observe their habits. The most important advancement in photography as an aid to teaching is the successful application of cinematography to educational and scientific subjects by Mr. Charles Urban and Mr. F. Martin-Duncan. By means of the Urban-Duncan Micro-Bioscope, a wonderful series of animated pictures of microscopic forms of life has been obtained. The entire life-history of many insects, the growth of plants, the characteristic habits and movements of animals, birds, fish, and reptiles have all been cinematographed, and a unique and most remarkable educational series of animated pictures produced.

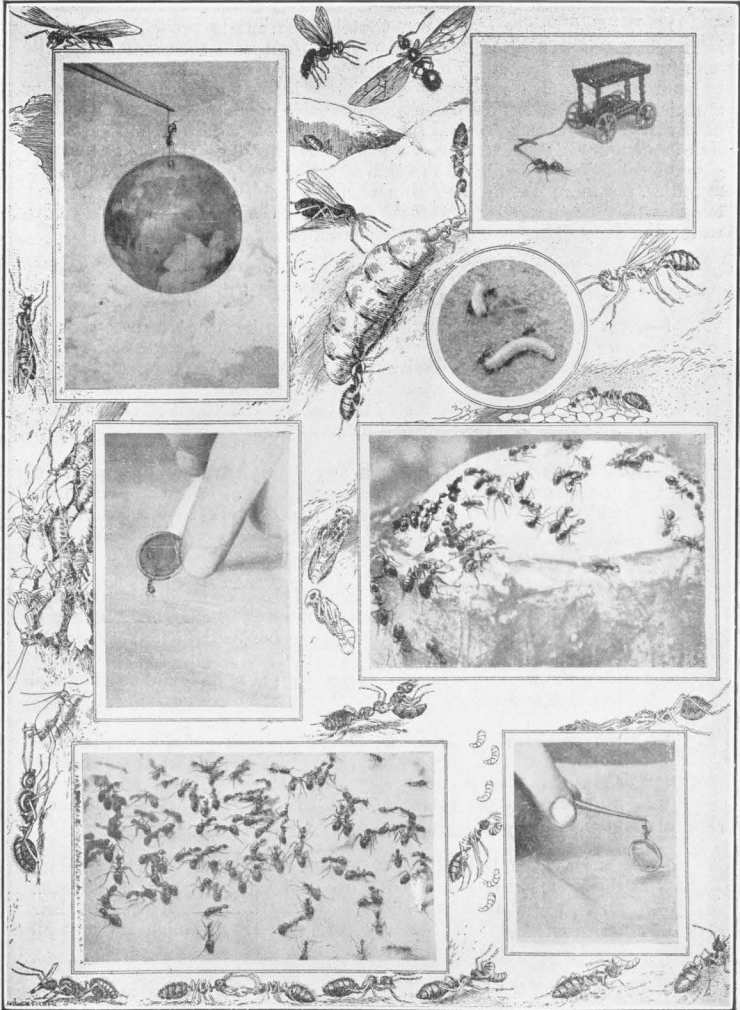
The educational series of animated pictures form an absolutely ideal means of illustrating lectures or lessons on natural science, zoology, botany, entomology, anthropology, geography, Nature study, the great industries of the world, etc., etc. They were the first to apply animated photography to the recording of *living* microscopic organisms, and the Urban-Duncan micro-bioscope films are in demand all over the world, and in daily use in all up-to-date educational centres.

These films and slides have been specially prepared to meet the requirements of the Board of Education syllabus, educational and scientific establishments, lecturers, and teachers. They have received the highest commendation from Prof. Ray Lankester, F.R.S., director of the Natural History Museum; Sir H. Trueman Wood; Prof. H. E. Armstrong, Ph.D., LL.D., F.R.S.; Dr. Henry Woodward, F.R.S., F.Z.S.; and many other eminent scientific and educational authorities. The Urban Company have just produced a very perfect small projection outfit, suitable for use in private schools and small lecture halls, which they offer at a very reasonable price, to meet the requirements of teachers. They are prepared to make special and advantageous terms to schools, colleges, and institutes for the illustration of series of lectures on natural science, geographical, and kindred subjects.

“EMPIRE OF THE ANTS.”

By kind permission of “THE ILLUSTRATED LONDON NEWS.”

Reproduction from Urban Photographs.



2111—

"THE EMPIRE OF THE ANTS."

(Titles preceding each Picture).

Introduction.

Of all life histories of insects, that of the ant is probably the most interesting and romantic. There are more than two thousand species of ants known to science, and probably many more species exist that have yet to be discovered. The variety of habit in the lives of different kinds of ants and the degree in which the communal or social life is specialized or elaborated varies very greatly, but all the species at present known and described live in communities and show a truly communal life. Moreover, certain general conditions prevail in the life of all the different species and communities, for there are in each community sexually developed males and females that possess wings, and sexless, wingless workers. Let us now watch the daily life of one of these communities.

Order of Pictures :

- 1—**Nest of the Wood Ant.** The nest of the wood ant is a truly wonderful structure, built of pine needles, small pine twigs and fragments of bark. Within are chambers set apart for the eggs, the larvæ, and the cocoons; stables for the "Ant Cows," store-rooms, &c., while at a short distance from the nest is the cemetery to which the ants bring their dead.
- 2—**Queen Ant.** The queen ant is very much larger than the workers, or the male ants; her sole duty is to deposit the eggs from which the ever increasing population of the colony is reared. As soon as the queen deposits the eggs they are carried off to the nurseries by the worker ant, and there carefully tended.
- 3—**Winged Males.** At certain seasons of the year small winged males appear in the nest, and it is their duty to become the husbands of the large winged females, the future queens, which appear in the nest about the same time. The male ants take life more easily than the worker ants. They are always to be found congregated together and taking no active part in the work of the nest.
- 4—**Workers Carrying Cocoons.** One of the tasks of the worker ants is to look after the cocoons, and to remove them to a place of safety should an enemy appear. The eggs, larvæ and cocoons require constant attention, and the worker ants are the most model nurse-maids in the world.
- 5—**Defending the Nest against an Invading Army.** The ants are the Japanese of the insect world, always watchful, resourceful, and ready if need be to fight to the death for the freedom of their nest. At the call to arms they quickly assemble, and put all their power into the fight.
- 6—**Carrying off the Slain.** The battle ended, the victors remove the bodies and limbs of the slain and carry them away to the cemetery, while the captives are taken to the nest.

- 7—**Ants love Honey.** Ants are particularly fond of sweet things, and will travel a long way from the nest in search of sugar or the sweet nectar of flowers. But honey they love, and will simply gorge themselves with it.
- 8—**Looking for More. They get it.** When a free lunch of honey is about, the ants are all greatly excited; there is no limit to their greed; like *Oliver Twist* they will come looking for more, and in their gluttony are drowned in the stream of honey.
- 9—**Ant Moving a Cigarette.** Although not given to smoking, the ant is not going to let this cigarette want for an owner, and is doing his best to drag it away to the nest.
- 10—**Lifting a Half-Sovereign.** The champion weight-lifters of mankind are mere infants compared with the ant, who will grasp with its jaws a half-sovereign, and hold it firmly while hanging by one leg from a pair of micro-forceps.
- 11—**A Modern Atlas.** Not content with holding a golden coin, the ant must act the part of a modern Atlas, and bear the weight of the Globe, not upon its shoulders, but suspended from its jaws.
- 12—**Drawing a Silver Coach.** Having shown itself to be a champion weight-lifter the ant proceeds to show its pulling powers by drawing along towards its nest a silver coach.
- 13—**Killing and Dismembering a Bumble-Bee.** An unfortunate Bumble-bee, resting for a moment from its labour, is suddenly attacked by a swarm of ants, who at once proceed to kill their victim, and take it to pieces limb by limb.
- 14—**Combat with Spiders.** As a nation the ants closely resemble the Japanese for their indomitable courage and perseverance. They will cheerfully attack a foe many times their superior in size and weight. Even those Russian ogres of the insect world, the giant spiders, will get the worst of it, and be slain or captured by the fearless ants, who are always ready to do battle for their rights.
- 15—**Fighting and Capturing Caterpillars.**—The wood ants are constantly making war upon the caterpillars, ascending the trees in search of them; and although some of the caterpillars are veritable giants in size, their active little foes always get the best of it. Although the caterpillar makes a good fight for his life, and may kill one or two of the ants attacking him, he is eventually overpowered, slain, and carried off to the nest.
- 16—**A Gigantic Foe put to Flight.**—In the middle of one of these sanguinary battles, a gigantic toad, attracted by the struggles of the caterpillars, which would make him a very acceptable dinner, suddenly makes his appearance. The ants, realising that they are in danger of having their hard-earned spoil taken from them, attack their enormous foe, and quickly put him to flight.

Supplied in Complete Length only.

Total length 600 feet.

2112.—

Quaint Denizens of the Insect World.

Order of Pictures :

- 1—**Pine Beetles.** Though small in size, pine beetles are capable of doing extensive damage. Indeed they are one of the greatest pests of the pine forest, excavating tunnels in the trunks of the trees and spoiling large areas of valuable timber.
- 2—**Stag Beetles.** The Stag Beetle is one of the largest insects to be found in England, the male, with its great horns so like the antlers of a stag, being a formidable looking insect. He is a brave and powerful creature, but, should he fall upon his back, quite helpless, only regaining his feet with the greatest difficulty. When on his back he is frequently attacked by the ants, who proceed to take him to pieces while still alive.
- 3—**Wasps Feeding on Meat and Honey.** Nobody has a good word for the wasps, and yet they are really very useful insects, preying as they do upon flies and small caterpillars. It is wonderful to see how neatly a wasp will bite off a piece of meat nearly as big as herself, with the aid of her powerful jaws, and fly away with it. They also love a feast of honey, and will attack and rob a bee-hive.



No. 2112. *The Insect World.*

4—**Baby Millepedes.** Millepedes are remarkable for the number of their legs, and the wonderful rhythmic manner in which they move them. They haunt damp situations and devour rotten timber. They do not go through a complete transformation or metamorphosis like most insects, the baby millepede closely resembling its parents.

5—**West Indian Giant Millepede.** In tropical countries there are many species of gigantic millepede, some of which are capable of inflicting a very severe and poisonous

bite. In fact they are most unwelcome visitors in the traveller's camp, and held in great detestation by the natives.

6—**A rare English Centipede.** The centipede with its numerous legs, which are longer than those of the millepede, its long antennae, and well-developed jaws, is a most fearsome and uncanny looking insect. Like his cousin the millepede, it haunts damp, rotten timber, and does not undergo a complete metamorphosis. One of our native centipedes is phosphorescent at night, and leaves quite an uncanny glowing trail behind it, if disturbed.

- 7—Gipsy Moth Caterpillar.** This native of our fenland districts was introduced some years ago into the United States of America, where it has multiplied so rapidly as to become a most serious pest. Vast armies of these caterpillars strip great areas of the American forests entirely of their vegetation, and it costs the Government of the States many thousand pounds yearly to fight these voracious, all-devouring insects.
- 8—Looper Caterpillars.** The Looper caterpillar has gained its name from its peculiar mode of progression. When desirous of moving forward, the Looper caterpillar clasps the bough on which it is standing with its front legs and draws the hind legs up to them, thereby contorting its body into a loop. By means of a silken thread it can descend from the topmost branches of a tree to the ground, re-ascending by its thread if alarmed during its downward progression. This caterpillar is also a wonderful mimic, and will bend its body outwards and become perfectly rigid, in which position it exactly resembles a twig belonging to the branch on which it is resting.
- 9—Fagi Caterpillar Feeding.** One of the most extraordinary looking insects to be found is the Fagi caterpillar, the caterpillar of the rare Lobster moth. The six front legs, which in most caterpillars are quite short, in this insect are very long and curiously jointed, while the hind part of its body is broadened out until it resembles the claw of a lobster, from which this quaint insect gains its popular name.
- 10—Fagi Caterpillars Fighting.** Fagi caterpillars are very pugnacious insects, and will fight each other for the right of way along a branch. Sometimes these encounters are quite serious duels, one or both combatants losing several limbs and receiving nasty bites during the battle.
- 11—Male and Female Spiders.** The male spider presents a very puny, insignificant appearance beside the large and robust female. The lot of the male spider is not always a happy one, for he is always much smaller than the female; his courtship is fraught with very great personal danger, for his lady love, should she take offence at his advances, or weary of his attentions, will seize and devour him.
- 12—Crab Spider.** Spiders vary very much in their shape and appearance, changing with their natural environment. This crab-like spider makes a beautiful web in which to catch its victims.
- 13—Zebra Spider.** This spider of the tropical forests is remarkable for its colour and the wonderful banding of its legs and body, which resemble the marking of the Zebra's body, from which this insect has gained its popular name.
- 14—Alpine Spider and Her Young.** During the autumn, this spider builds her nest amongst the leaves of the Barberry bushes grown in the Alpine valleys. She is very brave and always ready to show fight. Her family is a large one, numbering more than one hundred baby spiderkins.
- 15—Repairing her Damaged Nest.** The maternal love for her young is very great in the spider, and she will fight to the death in attempting to save them from harm. Having successfully driven off the foe, she at once starts to rebuild the damaged nest.

- 16—**Defending her web and swathing her foe in silk.** One of the most beautiful objects in nature is the perfect web of the garden spider, and very dear it is to the heart of the spider who built it. Woe betide any other wandering spider who should venture to trespass upon it, for there is trouble at once, and the trespasser is promptly slain, swathed in silk, and hung up in the spider's larder.
- 17—**Battle of the Garden Spiders.** Attracted by a well-stocked larder, a large garden spider drops into the web of her neighbour, who resents the intrusion, and a battle royal takes place.
- 18—**Mole Crickets.** One of the most remarkable of our native insects is the Mole Cricket. In size it is as large as its cousin the African locust, but fortunately for the English farmer, it is not so harmful as its tropical cousin. It builds its home under ground, coming to the surface at night.
- 19—**Mole Crickets at Work.** The Mole Cricket has gained its popular name from its mode of life, and from its front pair of legs, which closely resemble the powerful arms of the mole. Like the mole, this insect can burrow through and under ground at a very great speed.

Supplied in complete length only.

Total Length, 700 feet.

2113—

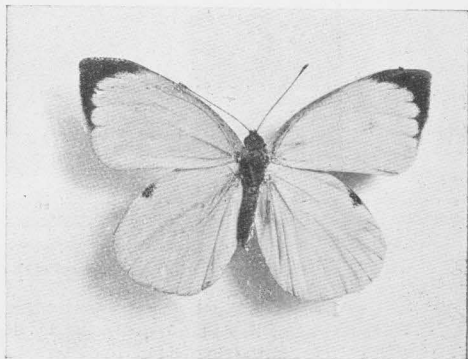
The Story of the Moth and Butterfly.

Order of Pictures:

- 1—**The Great Oak Beauty Emerging from Pupa.** The Great Oak Beauty Moth is a graceful denizen of our oak forests, upon the foliage of which it feeds when in the caterpillar stage of its existence. When full fed, it changes to a pupa, and later emerges from the pupa as a perfect winged moth.
- 2—**Poplar Hawk Caterpillar.** The Hawk Moths are amongst the largest and handsomest of our native insects, and even in the caterpillar stage of their lives are remarkable looking insects. Although a very noticeable creature when walking along a bough, the poplar hawk moth caterpillar is very difficult to see when feeding, so closely does it resemble in colour the foliage of its favourite food plant.
- 3—**Puss Moth Caterpillars.** The Puss Moth Caterpillar is a most extraordinary looking insect, with its broad massive head, and tapering body ending in two long "tails." When alarmed or enraged, the puss caterpillar erects its two tails, which are hollow, and darts through them two wavy red tentacles, veritable danger signals to warn off unwelcome visitors.
- 4—**Gipsy Moth Caterpillars.** Before the Fen country was drained and reclaimed, these caterpillars were quite common; during some seasons appearing in comparatively large numbers. Now, however, it is quite rare and almost extinct: though in the United States, to which it was imported some years ago, it has become a terrible pest.

5.—**August Thorn Caterpillars.** These caterpillars have a curious mode of progression. The front legs take hold of the twig firmly and then the back part is brought up to the front; the front legs then relax their hold, the insect stretches itself out and grasps the twig further along, the hind legs being once more brought up to the front. Thus the insect moves by a series of loops. When alarmed, it rapidly lowers itself from the bough by a silken thread.

6—**Privet Hawk Caterpillar.** The Privet Hawk Caterpillar is one of the largest and handsomest of our native insects. When about to change to the pupa stage, it makes for itself a snug little cave under ground.



7 —**Privet Caterpillar**

Feeding. It is very interesting to watch the business-like way and rapidity with which the Privet

Hawk Caterpillar devours its food, biting with its strong jaws through the privet leaves in a semi-circular manner.

No, 2113. Story of the Butterfly.

8—**Fagi Caterpillar Feeding.** The Fagi Caterpillar does not feed in the same stolid, steady manner as the Privet Hawk Caterpillar; it always appears to be rather suspicious and nervous, starting suddenly and waving its extraordinary long front legs in the air.

9—**Fagi Caterpillars Fighting.** When two Fagi Caterpillars out for a ramble meet, coming from different directions along a bough, they at once proceed to dispute the right of way with much waving of arms and gnashing of jaws.

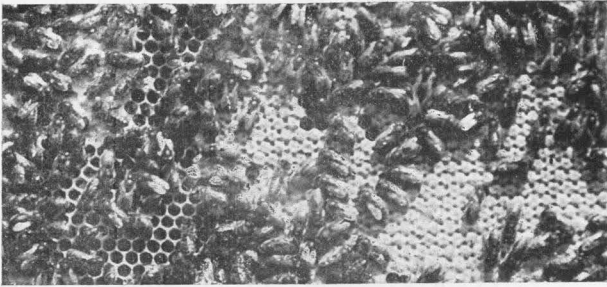
10—**Red Admiral Butterfly Emerging.** One of the most beautiful and wonderful sights Dame Nature has to show us is the birth of a Butterfly, and this has now, for the first time since the invention of Photography, been successfully bioscoped. The pupa case is seen to burst at its base, and gradually the Butterfly emerges, head downwards. The wings are seen to grow and expand from mere crumpled masses; the Butterfly finally opening its gorgeously coloured wings to their full expanse ready to take flight.

Supplied only in complete length.

Total length 550 feet.

2114.—

THE LIFE OF THE BEE.

No 2144. "*Life of the Bee.*"

Order of Pictures :

- 1—**Bee Collecting Pollen.** Bees have been aptly called the priests of the Flowers, for in their search for the sweet nectar that forms the food of the young bees and the store of winter honey, they carry from one flower to another the fertilising pollen.
- 2—**Spring Cleaning.** With the advent of Spring, the bees become very busy, cleaning out all the debris that has collected during the Winter months.
- 3—**Carrying away Dead Worker.** During the Spring-clean the bees look into every corner of the hive, and bring out and carry away all the dead workers.
- 4—**Feeding on Syrup.** Somewhat exhausted from the long cold Winter months, the bees are very thankful to find a supply of syrup from which to refresh themselves.
- 5—**Removing Flowers from Hive.** No foreign body is ever permitted by the bees to remain near the entrance of the hive, and should a flower fall there, the bees will at once come out of the hive, seize and drag it away.
- 6—**Skep upside down, showing Comb.** Within the old-fashioned skep the bees build a natural comb similar in shape to what they would construct in a wild state. This comb presents a very remarkable appearance, and when filled with honey is of considerable weight. The worker bees swarm over the comb in their thousands, filling the cells with honey to be stored up for Winter use.
- 7—**Beginning the Comb.** The wax from which the comb is constructed is secreted between the segments of the body of the bee, who strips it off in thin sections, working the wax up with the aid of its jaws and feet.

8—**Queen and Workers.** The queen is easily distinguished from the worker bees, by her longer and larger body. Wherever she goes she is attended by a crowd of workers who guard and feed her.

9—**Brood Comb in various Stages.** The Queen Bee walking over the brood comb drops a single egg into each vacant cell. Directly the baby larvæ emerge from the eggs, they are tended and fed by the workers until they change to pupæ. When the larvæ have changed to pupæ within their cells, the worker bees fasten a little waxen door on top of each cell so that the pupæ is protected from harm and will remain undisturbed until ready to emerge as a perfect bee.

10—**Workers Feeding Young.** From the moment the young larvæ emerge from the egg, they are carefully fed and tended by the worker bees, who are model nursemaids. The surface of the brood comb at this time presents a very busy picture, the worker bees hurrying over it, thrusting their heads into the cells containing the young.

11—**Drone, Queen and Worker Cells.** The bees form on certain parts of the brood comb a number of cells which are larger than those used for rearing the workers. These are the cells in which the young drones are reared, and when the drone-larvæ have changed to pupæ, each drone cell is covered with a dome-shaped cap. In form, the royal queen cells resemble the mulberry; they are the largest and most elaborate cells that the bees construct, and are generally built on the edge of the comb.

12—**Bees Preparing to Swarm.** When about to quit the hive in a swarm, the bees work themselves up to a great pitch of agitation, and rush in and out of the hive in great masses. At last out comes the queen and away she flies with the whole swarm to seek a new home.

13—**A Swarm of Bees.** A swarm of Bees presents a most remarkable appearance, hanging from a bough like a gigantic bunch of grapes. To capture the swarm a skep is held under it, and the bough smartly shaken, when the swarm of worker bees with the queen bee in their midst fall into the skep.

14—**The Captured Swarm.** The captured swarm, numbering many thousands, keep close to their queen in the basket skep, though they are all on the move, ready to follow wherever she may lead them.

15—**Bees entering their New Home.** The captured swarm is shaken out of the basket skep in front of a modern frame hive. For a moment they pause as the queen surveys her new home, and then as she enters it the great crowd of workers literally swarm in after her.

Supplied only in complete length.

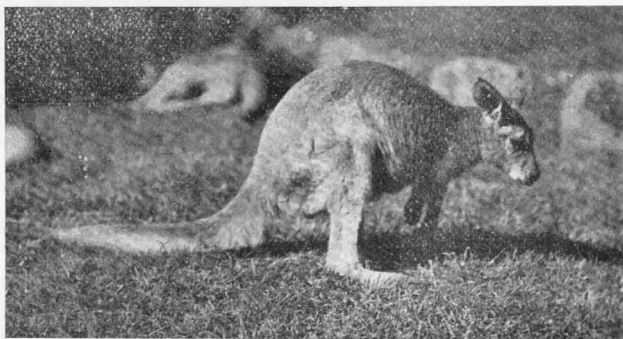
Total Length 550 feet.

“NOAH’S ARK.”

2116 ... LIFE IN THE ANIMAL KINGDOM.

By courtesy of LORD STRATHCONA and the LONDON ZOOLOGICAL SOCIETY.

For the first time since its invention the Bioscope has been seriously and scientifically applied to obtaining a record of the ways and habits of Wild Animals, and the present series of Animated Pictures represents some of the finest results that have ever been obtained. The work of taking Bioscope Pictures of Wild Animal Life, is one fraught with endless difficulties, and, in some cases, not a little danger to the Photographer.



No. 2116. Section A. The Kangaroo.

The greatest patience, care, thought and resource have to be employed successfully to show the creatures in their natural and characteristic movements, for they are very easily disturbed and alarmed, and when frightened their whole aspect becomes changed to the unnatural. In obtaining this unique series of Natural History Films, many long hours and even days had to be spent in patient waiting, ere the characteristic picture could be procured.

For much of the work, special costly apparatus had to be designed and constructed, and many elaborate and delicate experiments carried out, but the results have yielded the highest standard of perfection that has ever been gained, and these wonderfully realistic and life-like pictures of Wild Animal Life are the admiration of all who have the good fortune to behold them.

"THE ANIMAL KINGDOM."

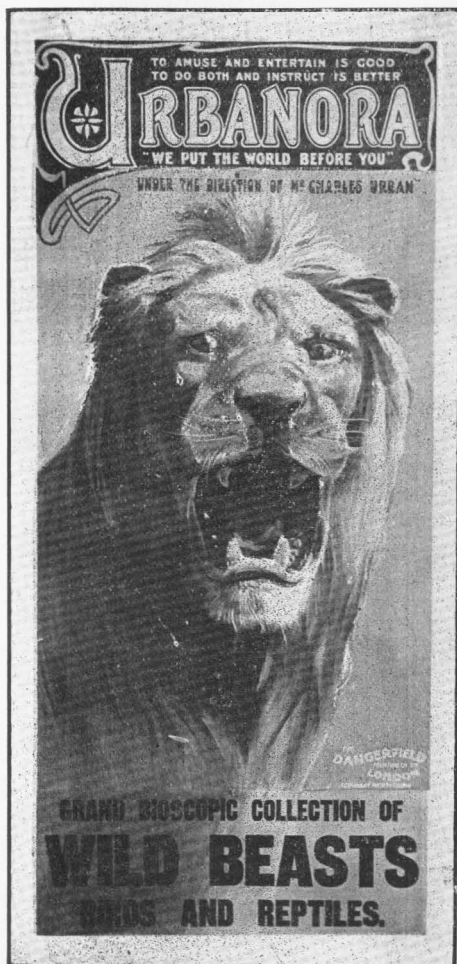
Supplied in separate sections as specified, to suit the requirements of our patrons.

2116 ... Section A

300 feet

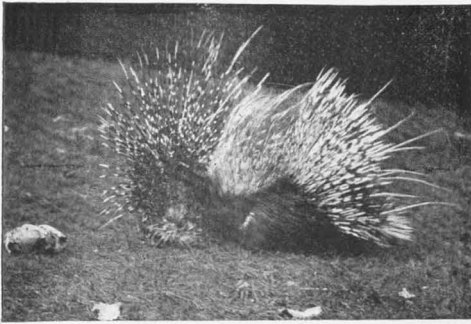
Order of Pictures.

- 1—**Kangaroo.** The Kangaroo is a great hand at boxing, and thoroughly enjoys sitting upon its haunches and having a bout with its keeper.
- 2—**Wild Ass of India.** The Wild Ass of India is renowned for its swiftness and difficulty of approach.
- 3—**Zebras.** The Zebra is remarkable for its beauty and fierce untamable nature. Though so striking in appearance with its beautiful stripes, it is really very difficult to see in its natural environment, so well do its markings blend with its surroundings.
- 4—**Giraffes.** The Giraffe is a native of Africa south of the Sahara. The adult male is the tallest animal living, attaining a height of sixteen feet. When trying to pick up a biscuit from the ground, it has to straddle its front legs in a very laughable and ungainly manner.
- 5—**Herd of American Bison.** To-day the American Bison is nearly extinct, a few small herds in private parks and reservations being all that are left of the vast herds, numbering millions of individuals, that not long ago roamed the plains.



Fac-simile of above Copyright 6 Sheet Poster (8 Colours). Supplied only without term "Urbanora" (which is left blank).
Price ONE SHILLING EACH net.

- 6—**English Wild White Bull.** The wild white cattle of the famous Chillingham herd are cream white with a brown muzzle. They differ from the domestic cattle in that they feed at night, and generally sleep during the day.



No. 2116. Section B. Porcupines.

- 7—**Mountain Sheep.** The wild Mountain Sheep are large handsome animals, wonderfully bright and active. It is wonderful to see them spring from one ledge of rock to another.

- 8—**Gazelles.** Gazelles inhabit Africa, Arabia, Persia, India, and Central Asia only. They are elegant, small, and slender, rarely exceeding thirty inches in height at the shoulder.

- 9—**Wapiti Deer.** The home of the Wapiti is the

woodlands and the mountains of North America, where it is often incorrectly called the "Elk."

- 10—**Stag and Doe.** The Stag is a lordly creature, with a thick-coated neck, fine head and beautifully carved, symmetrical antlers. At the beginning of the rutting season fierce fights take place between the stags for possession of the does.

2116 ... Section B "ANIMAL KINGDOM"

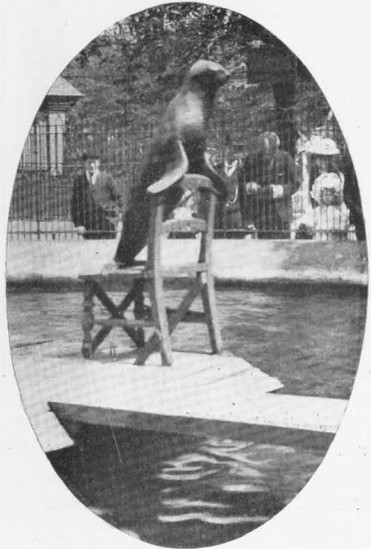
300 feet

- 11—**Herd of American Elk.**

Roaming through their native woodlands and mountains, these herds of deer present a most beautiful sight, and it is sad to think that in a few years they will probably become nearly extinct.

- 12—**The Moose.** The Elk, or Moose Deer, the largest of the family cervidæ, is found in North America, Northern Europe, and the coldest parts of Asia.

- 13—**Guanaco.** The Guanaco is a native of South America, from the wooded islands of Tierra del Fuego, La Plata, Chili, to the Cordillera of Peru. It is easily domesticated, but has a bad temper, and will spit at anyone who vexes it.



No. 2116. Section C. Seals.

14—**Llama.** Llamas were found domesticated when South America was first discovered by the Spaniards, and as there were then no horses or mules in those parts, these creatures were employed as beasts of burden. Their flesh, wool and hides were also used.



No. 2116. Section D. The Polar Bear.

15—**Camel and Young.** Of the Camels two species are known, differing in the number of humps upon their backs. The one-humped camel is frequently termed the Dromedary, but this latter term is correctly applicable only to the swift variety of the species used for riding.

16—**Ships of the Desert.** The Arabian True Camel is the ship of the desert, and is much more serviceable to man than its two-humped Bactrian ally.

17—**Porcupines**—Porcupines are inhabitants of the Mediterranean region, of Asia Minor, and of South America. When pursued, the porcupine erects his formidable quills, stamps with his hind feet, and jerks himself towards his foe. The supposed power of shooting off its quills at an enemy is a picturesque myth.

18—**Indian Otters.** In India the Otter is frequently domesticated and taught to catch fish for its owner.

2116 ... Section C "ANIMAL KINGDOM" 300 feet

19—**Seals and Sea-lions.** There are several kinds of sea-lions, probably at least eight, though the exact number is still a matter of uncertainty. They are magnificent swimmers, and it is wonderful to see them plunge from the rocks and race through the water.

20—**Indian Elephants carrying timber.** The Indian Elephant possesses vast intelligence, and is trained to carry and stack timber.

21—**Elephants Bathing—Ceylon.** At the end of the long hot day's work, the Elephants love to enter the cool waters of the river, to refresh and clean up.

22—**Elephants in Disgrace.** An Elephant knows quite well when it is in disgrace, and will rock itself from side to side, and give short screams like a naughty child.

23—**Children's Favourite.** Of all the animals in the Zoo the patient Elephant is the children's favourite.

24—**Indian Rhinoceros.** There are four different Rhinoceroses in Asia, two possessing one horn, the remainder having two, as in the African species. Most familiar is the Indian Rhinoceros, with one horn on the nose, and thick naked skin covered with boss-like granulations.

25—**African Rhinoceros.** The African Rhinoceros is most extraordinarily swift of foot, and an altogether unpleasant customer at close quarters.



No. 2116. Sec. D. The Syrian Bear

2116 ... Section D "ANIMAL KINGDOM"

300 feet

26—**Hippopotamus.** The Hippopotamus or River Horse, is a native of Africa, and is represented by two closely-allied species. Though such a great unwieldy-looking animal, it is capable of moving swiftly on land, and swimming with perfect ease.

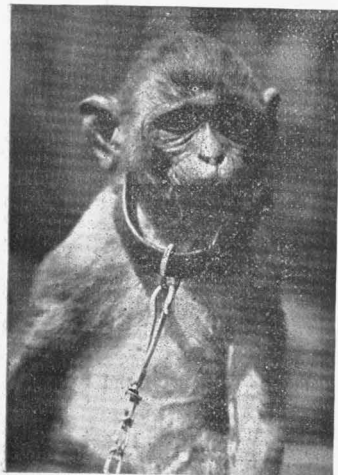
27—**Brown Bear.** The Brown Bear is the commonest member of the whole family, and is found in many parts of Europe.

28—**Baby Syrian Bear.** The Syrian Bear is found in the mountains of Palestine, and especially in Lebanon, and is the species of bear that was slain by David during his shepherd's career.

29—**Himalayan Bears.** The little Himalayan Bears are devoted to honey and in captivity become simply frantic with excitement at the sight of a pot of honey, fighting fiercely for its contents.

30—**Russian Bear.** The Russian Bear is an awkward-looking brute, with sprawling gait, heavy body, and no tail to speak of. It lives a solitary life in a state of nature, and like many of its kin, hibernates through the long cold winter.

31—**Polar Bear Fishing.** The Polar Bear is a great fisherman, and it is very interesting to watch him, when he has caught his fish, strip the flesh away from the bones.



No. 2116. Section D.

2116 ... Section E "ANIMAL KINGDOM"

300 feet

32—**Striving for Liberty.** Sometimes the "call of the wild" sounds clear to the Polar Bear, making him very restless. Climbing to the top of his cage he looks longingly out across country through the bars of his den.

33—**Polar Bears at Play.** It is very pretty to see young Polar Bears at play in the water. They enter thoroughly into the game and have a real good time splashing and ducking each other.

34—**Kinkajoua.** The Kinkajoua is a native of Central and South America, haunting the great forests of Peru and North Brazil. In spite of its Lemur-like appearance and prehensile tail, it really belongs to the Raccoon family.

35—**Borneo Monkey.** Here we see a monkey which is a native of Borneo, enjoying itself amongst the the branches of a tree.

36—**Ape and Lemar.** In confinement Monkeys become very attached to



No 2116. Section E.

each other, and an Ape and Lemar will soon form a close friendship.

- 37—**Monkey Investigating.** The insatiable curiosity of the Monkey is proverbial; into the interior and exterior construction of all objects it must pry.

2116... Sects. F and G. "ANIMAL KINGDOM" 450 feet

- 38—**Chimpanzee at Play.** These great anthropoid Apes are intensely interesting creatures. Their intelligence is of a very high order, and it is very pretty and laughable to watch them at play.

- 39—**Baby Chimpanzee and Keeper** The facial expression of the Chimpanzee is most wonderfully human. It is perfectly easy to see by the emotion on the face what the little creature is thinking about.

- 40—**Striped Hyænas.** The Hyæna, although a somewhat ugly, ill-conditioned looking creature, is really a most useful beast, one of Nature's great natural scavengers. When driven into a corner and fairly at bay, its facial expressions are singularly evil and fierce, although the creature is really a very great coward.

- 41—**Cheetah at Play.** The Cheetah, or Hunting Leopard, is a member of the great Cat family, and is very cat-like when at play. It never becomes absolutely tame, and is of uncertain temper.



No. 2116. Section F. Hyæna.

- 42—**Feeding Lion Cub.** A baby Lion Cub is a dear little soft, furry creature, gentle and delightful. It is very pretty to see one greedily sucking milk from a human baby's bottle.

- 43—**Tiger.** The Tiger reigns supreme over a large portion of Southern Asia, where it is the most dreaded foe of the native, and the noblest game of the English sportsman.

- 44—**The Lion.** The Lion, "King of Beasts," ranges through Africa from Barbary to Cape Colony, and extends into the south-west corner of Asia, when its range just overlaps that of the "Emperor of India," the Royal Tiger. He is anything but an amiable beast, cruel and cowardly, greedy, treacherous, noisy, and self-asserting.

2116 THE ANIMAL KINGDOM (Complete.)

A VERITABLE REVELATION TO YOUNG AND OLD.

(Duration of Exhibition 40 minutes.)

Including Sections A to G. Total length, 1,950 feet.

2116*... NOAH'S ARK (Section H), EXTRA

Showing the woolen animals of the Children's Ark, descending the gangway in pairs. This section is adaptable to precede the "Animal Kingdom" Series, thus carrying out the nature of the title. Length 75 feet

2117

A VISIT TO BIRDLAND.

By Courtesy of the LONDON ZOOLOGICAL SOCIETY, Regent's Park.

Supplied in sections (minimum length 300 feet) to suit the requirements of our patrons.

Order of Pictures.

2117 ... Section 1 "IN BIRDLAND"

300 feet

- 1—**Group of Water Fowl.** To the lover of bird life, and indeed to most people, the beautiful forms and plumage, and the graceful gliding movements of a flock of mixed water-fowl is a sight full of pleasure and interest.
- 2—**Eider Geese.** Eider geese are quaint looking birds with untidy feathers and waddling gait. In the water, or on the wing—flying rapidly at a considerable height, however—they are equally at home.
- 3—**Indian Wild Duck.** The Indian wild duck are seen feeding, and busily engaged in their toilet.
- 4—**White Swans.** Seen on land, the swan does not show off to advantage, the large heavy body supported by thin legs, and the awkward waddling gait, giving the bird a grotesque appearance.
- 5—**Sea Gull.** The gulls are a group of birds that have a world wide distribution. The call of the gull is very varied and cheerful, sometimes closely resembling a peal of laughter.
- 6—**Aylesbury Ducks.** The lily-white duck famous as the devourer of the amorous frog, was probably of the Aylesbury species. For breeding purposes the Aylesbury duck is at once the friend and favourite of the farmer.
- 7—**Snipe and Avocets.** Snipe are shy, very difficult little birds to bioscope; for so many generations have they been mercilessly slaughtered with the gun, that they have come to look upon all men as their natural foes. The avocets with their slender legs, plump white breasts, and curious curved bills, are quaint interesting birds.
- 8—**Black-necked Swan.** The black-necked swan is a native of South America, and makes an interesting link between the pure white swans of the Old World and the black swans of Australia.



No. 2177. Section 2.

- 9—**Swans and Young.** During the breeding season swans become very fierce, and will savagely attack anyone who dares to approach near their young.
- 10—**Flock of Royal Swans.** The swan is a royal bird, the property of the reigning sovereign. Every season the swanherds collect the flocks of swans upon the Thames, and mark each bird with the royal device.
- 11—**Pelicans Feeding.** Its large size, unwieldy proportions, and great beak with dependent bag-like throat for the storage of fish, give the pelican a most comical appearance. It has a most voracious appetite, and is always ready for a meal.

2117 ... Section 2 "IN BIRDLAND"

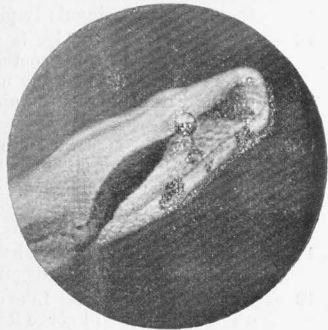
300 feet

- 12—**Penguin.** On land the penguin waddles about, looking for all the world like a fat little old gentleman. In the water, however, the penguin swims with great elegance and a peculiarly buoyant motion.
- 13—**Laughing Jackass and Ibis.** The laughing jackass is a native of Australia, and belongs to the kingfisher tribe of birds. It does not, however, frequent the banks of streams, watching for fish, but is a land bird living upon small reptiles, grubs, caterpillars, and mice. The ibis is one of the most cosmopolitan of birds, being found in the greater part of the Old World and the New.
- 14—**Great Hornbills.** Hornbills are found in Africa, India, and throughout the Malayan Archipelago. Their food consists chiefly of fruit, and they are very smart, when in captivity, at catching grapes that are thrown to them.
- 15—**Macaw.** The macaws are the largest of the parrot tribe, and are represented in America, India and Africa. Gorgeous in plumage, their voices are singularly piercing and unlovely.
- 16—**Bearded Vulture.** In Algeria this interesting bird which with the structure of the eagle combines many of the habits of the vulture, is said to feed largely upon small tortoises, which it carries to a great height in the air, and drops upon a rock, to break the shell.
- 17—**Sea Eagles.** Sea eagles are absent from South America, but probably from no other country of the globe. Large species of the sea eagle are indigenous both to Europe and North America, and one is still to be met with in the northern parts of Scotland and the Hebrides.
- 18—**Vociferous Sea Eagle.** The handsomely marked vociferous sea eagle is found throughout Madagascar and Africa.
- 19—**Pondicherry Vultures.** Like other vultures, the Pondicherry feeds on carrion, and will gorge itself until it is unable to stand.
- 20—**Condor.** The Condor is the largest of all the vultures, and the male has a large comb on the head which is not developed in the female. The home of the Condor is the chain of the glorious Andes in South America.
- 21—**King Vulture.** This is the handsomest of the vultures, and is an inhabitant of Central and South America.
- 22—**Victoria Crowned Pigeons.** These are ground-loving birds, remarkable for their large size and the beautiful crest which ornaments the head.
- 23—**Amhurst Pheasant.** This is a very handsome bird, the male being remarkable for its curious hood, reminding one of a judge's full-bottomed wig.

2117 ... Section 3 "IN BIRDLAND"

400 feet

- 24—**Turkeys and Young.** Turkeys are the largest game birds, and have been domesticated for a great length of time. They are inhabitants of America, and were first introduced into England about the year 1541.
- 25—**Crested Crane.** Cranes are found in nearly all parts of the world, and are birds of stately form, though their habits of dancing and bowing make them occasionally appear somewhat ridiculous,
- 26—**Storks' Tug-of-War.** When two storks seize upon the same fish, a terrific tug-of-war takes place, only terminating with the pulling asunder of the unfortunate fish.
- 27—**Ostrich.** The ostrich, the largest of living birds, is famous for its great fleetness of foot—easily leaving behind the swiftest horse—and for its omnivorous appetite.
- 28—**Ostrich Farm.** Ostrich farming has become one of the most successful and important industries of South Africa, and was first commenced in 1857.
- 29—**Screamers and Ibis.** When a couple of these quaint looking birds, natives of South America, indulge in a prolonged and animated conversation, the noise they make becomes almost insupportable, and one quickly realises how they gained their popular name of screamers. In captivity they live on very good terms with their cage companions, the ibis.
- 30—**Flamingoes.** Flamingoes are found in most of the temperate and tropical portions of the Old and New Worlds. The European Flamingo is a migrant to Southern Europe, the females arriving before the males. They frequent marshes and shallow tarns, preferring the brackish lagoons and salt water lakes.
- 31—**Red-throated Diver in Nest.**
The nest of the Red-throated Diver is a very simple structure, consisting of a little grass or a few rushes collected in a small depression in the ground, close to the water.
- 32—**Young Thrushes in Nest.**
Young Thrushes, when nearly ready to leave the nest, are very quaint looking, with bright eyes and large mouths.
- 33—**Young Garden Warbler in Nest.**
A young bird just out of the egg is a most grotesque looking object, but even at that early stage of its existence it has the instinct of self-preservation, extending its neck, opening wide its mouth, and making a hissing sound to drive away any foe.
- 34—**Sea-Gull in Nest.** The nest of the Sea-Gull is a slatternly structure of dry grass and weeds, placed upon the ground. It is interesting to watch the bird turn her eggs over as she settles on the nest.



No. 2118. Section B. "Reptiles."

Total Length 1000 feet.

A MARVELLOUSLY BEAUTIFUL SERIES . . .

. . . of twenty minutes' duration.

2118 **AMONGST THE REPTILES.**

Supplied in separate Sections as specified.

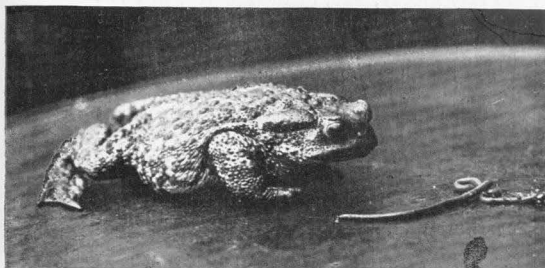
Order of Pictures:

2118 ... Section A "REPTILES"

300 feet

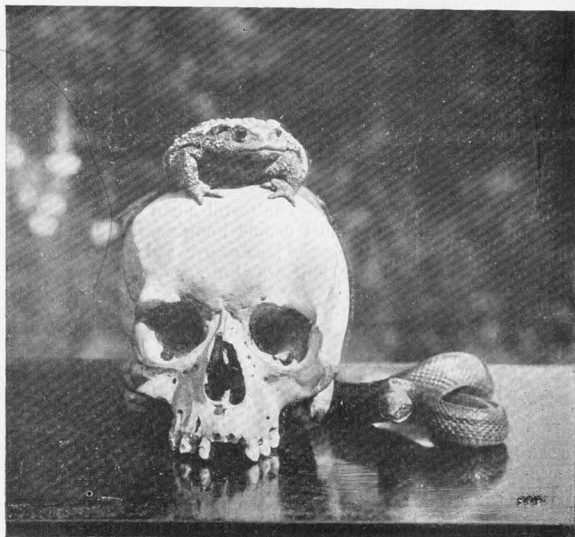
1.—**Australian Blue-tongued Lizard.**—The Australian blue-tongued lizard is at home a pretty active reptile, and, when suddenly disturbed, will show fight and bite and hiss, temporising its valour

by discretion, however, retreating directly it has a chance. It is known in New Zealand as the tuatara lizard. This creature, although lizard-like in appearance, is not a true lizard, but shows affinity to the crocodile. It is believed that these remarkable reptiles were at one time very plentiful



No. 2118. Section A. Toad Feeding.

on the face of the earth, but they are now found only in New Zealand, and even there they are so rare, that ultimate extinction is feared. The one cinematographed is said to be over 300 years



No. 2118. Section B. A Deadly Combination.

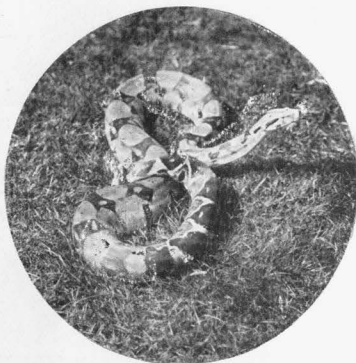
old. The name Tuatura was given by the Maoris, who have a very superstitious dread of the creature and will go a long way in order to avoid it. The New Zealand Government places the highest value on these Reptiles, and they are classed among the country's most treasured possessions. It has specially protected them by Act of Parliament and has forbidden any person to take one of them outside the country's boundaries.

2—**Young Alligators.**—Young alligators are most comical pets to keep, their movements, when dinner-time comes round, being most laughable. They are very greedy, and, in their hurry, will bolt large pieces of fish, going through all sorts of contortions to get the dainty morsel down.

3—**Baby Mud Tortoises.**—The little mud, or button, tortoises are extremely active creatures in shallow waters, where they abound, and are perfect terrors to the unfortunate tadpoles, whom they hunt and devour.

4—**Greek Tortoise Feeding.**—

The tortoise has toothless jaws, the want of teeth being, to some extent compensated by the existence of a horny sheath to the jaws, which is exactly comparable to the bird's beak. This makes eating somewhat of a difficulty. The tortoise practically bites a piece and swallows it whole.



No. 2118. Section B.

5—**Giant Tortoise.**—It is a curious fact that giant tortoises are at present found only upon small islands; indeed, the smaller the island the larger the tortoise. The puzzle is—how these gigantic reptiles got there.

6—**Tortoise and the Toads.**—The tortoise can get over the ground far more rapidly than most people imagine, its solemn, steady mode of progression giving the idea of great slowness. Toads straddle along, half walking, half crawling.

7—**Toads Settling a Dispute.**—A couple of toads at close quarters will scratch and dig at each other in quite a pugilistic manner.

8—**Toads Feeding.**—Toads can exist for comparatively lengthy periods without food, as they are capable of taking in a very large supply at one time. A large Italian toad will think nothing of devouring from 80 to 90 meal-worms at a sitting; but what they most enjoy is a large garden worm, a good fat slug, or a nice big caterpillar.

2118 ... Section B "REPTILES"

300 feet

9—**Frogs Exercising Vocal Sacs.** The edible frog is furnished with a most remarkable pair of vocal-sacs, and when the frog is exercising its voice, these sacs are inflated and deflated, giving the creature a most comical appearance.

10—**A Deadly Combination.** A giant toad seated upon a human skull, from the base of which glides a snake, is indeed to the ignorant mind a deadly and fearsome combination; yet the toad is a most harmless and useful creature, while the snake helps the farmer by swallowing the field-mice which would devour his grain.

11—**Young Grass Snakes Emerging from Eggs.** A sight very seldom witnessed, is that of young snakes escaping from the egg. The eggs of the grass snake are about the size of those of the thrush, and are of a dead white colour, looking from a distance like a group of white oval stones.

12—**Home of the Adder.**

Like all snakes, the adder loves warmth, and generally makes its home on a sunny heath covered bank that faces the south, so that during the long winter months it may be as warm and snug as possible.

13—**Adder at Bay.** The adder or viper is the only poisonous snake found in England, and to receive a bite from this reptile is not a pleasant experience. Unless angered, the adder will not attack its human foes, seeking rather to slip quietly away. But when cornered it will strike at its foe again and again



14—**Garter Snake Swallowing a Frog.** One species of the American Garter Snakes, like our own common grass snake, thoroughly enjoys making a meal of a frog. And many a "frog who would a-woooing go" falls victim to the Garter Snake, who pounces upon the frog and swallows it head first.

No. 2118. Section C. Chamelon.

15—**Scaling Pythons' Teeth.** Pythons kept in captivity are very apt to have tooth troubles, when their keeper has to perform the task of scaling and scraping their teeth.

16—**Young Boa Constrictors.** Young boa constrictors make most beautiful and interesting pets. They are very gentle and become quite tame and fond of their keeper or owner.

2118 ... Section C "REPTILES"

225 feet

17—**Boa Seeking and Capturing its Prey.** The Boa Constrictor glides along rapidly in search of its prey, and is really very merciful in its method of capture, the death of its victim being absolutely

instantaneous. In this instance, at the moment that the Boa seizes its prey, it throws a double coil of its body round that of the rat, dislocating the spine and causing instant death to its victim. The Boa then swallows the rat head first.

18—**An Alien Invasion.** The Greek Tortoise makes a capital mount for both the Toads and the Chameleon, the latter alien showing his admiration for the "Land of Freedom," by swarming up the pole and clasping the Flag of Old England, hissing defiance from this exalted position at all his foes.

19—**Head of Chameleon.** The Chameleon is one of the most remarkable and interesting reptiles in existence. Not only has it the power of changing through a wonderful series of colours, to harmonise with its surroundings, but it can roll its eyes round in the socket and practically look two ways at once.

20—**Chameleon Climbing.** The feet of the Chameleon closely resemble those of a bird, enabling the reptile firmly to grasp the boughs of the tree when climbing about in search of food. It can also lower itself from one bough to another by means of its tail.

21—**Chameleons Feeding.** We have seen how well provided is the Chameleon for seeing the insects upon which it feeds, and for climbing trees. Still better is equipment provided for the capturing of the insects, for the Chameleon has a tongue longer than its body, and this tongue is used with the most expert precision, never missing the mark. The tip of the tongue is very sticky, forming a perfect fly-trap from which there is no escape.

Total length 825 feet.

As the preceding series of NATURAL HISTORY STUDIES are being constantly added to, such additions will be announced in due course.

IN THE ANNALS OF . .

Cinematography

NO PICTURES HAVE CREATED A GREATER . .
 . . GENERAL INTEREST THAN THE

Urban Natural History Films.

RUSSIA AND MANCHURIA.

3013 ... STREETS OF ST. PETERSBURG BEFORE THE REVOLUTION

Great historic interest must always remain attached to the subject depicted on this film. The Nevski Prospect, the Winter Palace, and the other places in the capital associated with the tragic events of the terrible "Red Sunday" are here put before the spectator in the most graphic manner, and it requires but little imagination as one views the scenes to picture a Father Gapon leading his hordes of irreconcilables, or to detect amid the passing crowds the Anarchist, bomb laden, going forth on his work of vengeance. **175 feet**

3027 ... STREET SCENE IN MUKDEN NATIVE QUARTERS



Mukden's streets almost deserted by Russians. The first two figures on horseback seen in the picture are those of Mr. Douglas Story, *Daily Express*, and Mr. Middleton, *Associated Press*, correspondents, on their way to the R. R. Station. The last view shows a crowd of Chinese beggars scrambling for "cash" thrown

No. 3027. Principal Street in Mukden.

to them for purposes of lending further animation to the picture. **100 feet**

3028 ... EXECUTION OF "LI-TANG" THE CHUNCHUS CHIEF OF MANCHURIAN BANDITS

The only animated picture ever taken of a Chinese execution. Gruesome, but faithfully depicting the actual scene. **75 feet**

Reprint from "DAILY TELEGRAPH."

An Execution at Mukden.

Writing from Mukden, Mr. A. G. Simpson, our Special Correspondent with the Russian Army, says:—

It is hot and the town busy, for the Manchurian grows fat on the war. His prices rise like the thermometer in the sun, and he receives his exorbitant selling price if not the one he first demands. Fields are tilled, smiths hammer, carpenters plane, saddlers and tailors stitch, and everyone toils for the gain to be got from the great grabbing game. And all the while Chinese justice pursues its steady course. Daily the Board of Punishment sits to assist in the good government of the province—fifteen hundred heads a year chopped off in public to "impress the people."

At a desolate patch outside the mudwall is a small expectant crowd. They chatter and laugh near suggestive mounds or examine the space where the sand is stained and dogs sniff hungrily. Within the walls the sound of raucous instruments. From the gates armed horsemen come galloping. A mass of humanity, dirty but picturesque, streams along after them, over their heads waving a huge banner with a black ground and white Chinese lettering. As the pedestrians spread to right and left appears the head of a small procession. There are more native soldiers on rough ponies—some ten men



in all. Behind is a heavy springless cart, drawn by two mules, and in it a bound man with a dazed expression, the object of enthusiastic attention. Two others sit beside him—the executioner and his assistant, gaily exchanging compliments with those near by. Following close comes a detachment of Russian Infantry, then mounted mandarins, a few native police, and more of the surging multitude. Kept back by the soldiers, they circle the baneful spot, while into the ring the jolting cart is dragged. Thrice the huge horns sound, the victim is helped to the ground, and a muscular man, with a brutal

face and curved, sweeping blade, bids him kneel. More tightly still the arms are drawn behind, the head placed in position, while the dealer of Death stands waiting by. One moment to aim, and a flash ———.

When you look the bugles are sending forth a long drawn note, the horse-men trotting away, and the crowd dispersing, excepting for a small group gathered critically around the motionless, mutilated object that lies at their feet. Only a criminal, without friends, he shall lie where he fell, for the pariahs and the crows. From the moment of arrival to that when the spectators turn to resume their everyday toil scarcely two minutes have elapsed, and as with a feeling of sickness you move from the ghastly spot, the spectacle still vivid before you, into your face a grinning urchin peers and asks, "All right, was it not?"

This is Manchuria—China in contrasts.

3029 ... ARRIVAL AND DEPARTURE OF THE ICE-CRUSHING STEAMER "BAIKAL" AT BAIKAL, SIBERIA

By this steamer the majority of Russian Troops are ferried across Lake Baikal on their way to the front, this being the only means (until the completion of the railway around the lake) of transporting reinforcements to General Kuropatkin, the capacity of the "Baikal" being 5,000 troops per day. This ice-crushing steamer was built on the Clyde, transported to the lake by rail in pieces, and reconstructed under the supervision of the Scotch ship-builders. **125 feet**

3032 ... NOBLES LEAVING THE KREMLIN, MOSCOW, AFTER RECEPTION BY THE CZAR

An exceedingly interesting series of views of the Kremlin, the Moscow residence of the Czar, where all public functions are held. The "droshkies" drawn by one, two or three horses, driving past the camera, seat many Russian nobles and titled personages who are returning after a reception at the Palace. Splendid quality. **100 feet**

3033 ... WAR CORRESPONDENT AND BEAR CUBS IN HARBIN

When Baron Binder von Kreigelstein (correspondent of the "Kreuz Zeitung") with the Russian forces in Manchuria found time hanging heavy, he went bear-hunting, and had not long to wait for the excitement he sought. He shot a male bear, and was attacked by its mate, which he also dispatched after a struggle. The bears' lair he discovered close by and took therefrom two cubs hardly three weeks old. To these cubs the war correspondent has been a "foster mother" ever since, the picture showing them both climbing up his legs and body after a couple of feeding bottles, the contents of which they evidently relish. Many humorous antics are performed by these cubs during the entire duration of the picture. **150 feet**

3034 ... BURLESQUE RUSSIAN DANCE

The speciality of Russian dancing seems to be energy; the performance is a veritable hurricane of force. The manifold pirouetting and wild, swift movements of this peasants' dancing exhibition, into which they throw themselves with verve and abandon, recall rather wonderful stories of Eastern dancing than anything with which we are familiar in England. **75 feet**

MISCELLANEOUS.

3035 ... PANORAMA OF ROADSTEAD, ST. SEBASTIAN

San Sebastian is one of the principal watering places of Spain^r being chiefly frequented by the wealthier inhabitants of Madrid, for sea-bathing, and tent-like huts are set up for the purpose on the shore of the bay. The series shows views of the harbour, or roadstead, with its varieties of shipping, &c., and a background of wooded hills, nestling villages, lofty conical rock and bridge. 100 feet

3036 ... PANORAMA OF ST. SEBASTIAN

Taken from the heights of San Sebastian, we have here splendid views of the bay, the shipping, the town, Casino, &c., with its villas rising tier upon tier in most picturesque fashion. From its position and strength, San Sebastian has long been a place of much importance, and has sustained several sieges, memorably when the British, under Wellington, took it by storm (1813). 75 feet

3040 ... TIGER AND BULL FIGHT, ST. SEBASTIAN

This fight was arranged to take place in a large iron cage occupying the centre of the arena at San Sebastian, and a battle royal was confidently expected by the thousands of spectators, closely packed in the seats rising tier upon tier from ground to roof.

The bull is first seen in his pen—a magnificent animal—pawing the ground and generally showing impatience for a fray. Suddenly the door is opened, and he is observed to rush forth.

Next we see the tiger in his den, but the big striped cat is far from thirsting for a fight; on the contrary, his one desire is to be left severely alone, and he snaps and snarls in an ugly manner as attempts are made to induce him to enter the cage and meet his antagonist.

He is ultimately persuaded, however; but, instead of the spectacle the crowd is eagerly awaiting, a more sorry one, of tiger fleeing from bull, is presented. Bull overtakes tiger, and upsets him, but tiger won't fight.

Again and again the irate bull returns to the charge, only to be met by a recumbent or grovelling foe. The tiger doesn't want to fight, won't be goaded into fighting; in fact, he shows a disposition to take his punishment lying down—a situation of which his antagonist is too magnanimous to take full advantage.

Subsequently the disgusted bull ultimately forced one of the huge gates, and retired to his pen, while the Civil Guards, in their frantic attempts to pot the tiger, laid out eight or nine representatives of the first families of Spain. 275 feet

3042 ... BULL FIGHT AT ST. SEBASTIAN

This fight was arranged for the same occasion as that of the Tiger and Bull Fight described in the preceding number. Owing to the centre of the arena still being occupied by the large cage, our photographer's position was a most unenviable one—from a photographer's personal point of view—though his proximity to the combatants gave him a professional advantage of which he courageously took full opportunity.

While the result forms one of the best photographic series of a Bull Fight ever taken, for a more comprehensive description, with picadores, banderilleros, matadors, and all the essentials, we refer our patrons to Series No. 3136, in this Catalogue.

The present series gives a most effective and realistic illustration of this great national Spanish pastime. 300 feet

3043 ... ROLLER SKATING

A most interesting and entertaining series illustrating this popular Parisian pastime. Thousands of skaters are shown disporting themselves, and excellent examples are given of fancy skating, figure skating, skating in groups, etc. A scene of great, graceful animation.

100 feet

3044 ... CHILDREN'S BICYCLE RACES (On 1830 Model)

A pleasing and beautiful picture. Numbers of children are seen mounted on the 1830 model machines. These bicycles have no pedals, being propelled by the feet spurning the ground, after the manner of railway platelayers with their trollies: with this difference, however; the children are astride the wheels. A nice little photographic subject.

100 feet

3045 ... PARODY ON THE TOREADOR

As a genuinely comical inspiration, this Parody on the Toreador is certain of a good reception. The Toreador is a dwarf comedian, while his fellow actor is a dog of the Great Dane species, wearing the mask of a bull. The two play at Bull Fighting, and the dog enters into the game with quite as much zest as his human partner. The antics of both are excessively mirth-provoking.

100 feet

3046 ... LAUNCH OF ITALIAN BATTLESHIP

This strikingly successful photographic series shows the monster warship gliding slowly down the "ways" on its first essay into its future element. As the leviathan strikes the water, the effects of displacement are most marked and curious; the hundreds of launches and small boats in the immediate vicinity are seen to dance up and down, as if demonstrating their right to share in the excitement of the occasion. The general holiday aspect, the flag-bedecked surroundings, and the crowds upon pleasure bent—all serve to make this a scene of unusual animation.

75 feet

3047 ... TRAFFIC OVER THE KAS-E-NIL BRIDGE, CAIRO

On this bridge—more than in any other place of its size in the world—may be seen, at one and the same time, representatives of all sorts and conditions of men. Travellers from all nations—princes, tourists, soldiers, merchants, priests, the Mahommedan, the Greek, the Jew, the Gentile—jostle with the Soudanese, the fellaheen, the swarthy Ethiopian; caravans bearing merchandise of all kinds—carpets, cloth, market produce,—donkeys and their boys, water carriers, and the Western cab, carriage and motor-car—all are represented in this wonderful kaleidoscopic series of motley—and mottled—humanity.

125 feet

3048 .. "KUKU," THE PERFORMING APE, AT CAIRO

A very entertaining subject. Kuku, the ape, and his keeper, performing in Cairo. The Egyptian keeper is seen squatting in the familiar attitude, while the ape, with many funny antics, plays about.

Kuku is very imitative, and his representation of a drunken man is so true to nature, as to cause the ape's scarcely more human brother to pause and think. Kuku is also shown balancing on the edge of a tambourine, boxing with his keeper, turning backward somersaults, and performing various other acrobatic feats. A vivacious series. **150 feet**

3049 ... EGYPTIAN TROOPS ON THE MARCH

A good picture of the troops of the Khedive, which, in a few short years, have been transformed, through British influence and British training, from a mere rabble, into an army of real effectiveness, where training and discipline and fighting power have attained a point of high efficiency. **150 feet**

3052 ... THE CARNIVAL PROCESSION IN NICE

This world-famed festival has been done justice to in cinematography for the first time. Photographed in the square at Nice, which is formed by one of the most interesting groups of buildings in Southern France. The gorgeous floats and multitudes of masqueraders passing in one ever-varying procession, to which a humorous element is added by the antics of grotesque characters, lend much to the highly interesting nature of this lively picture series.

Order of Pictures:

- | | |
|--|--|
| 1 The Gold and Silver Chariot | 10 Cavalcade of Masqueraders |
| 2 The Infernal Regions | 11 Entrance of the Queen of the Carnival |
| 3 Grotesque and Comic Characters on horse and foot | 12 The Palace of Music |
| 4 Gendarme Cavalry (comic) | 13 Refuge of the Disappointed |
| 5 The Cake Walk by gigantic figures | 14 Car of the Lunatics |
| 6 The Apaches-Indians | 15 The Nice Carnival |
| 7 Fireladdies at work in burning Building | 16 Noah's Ark |
| 8 The Reward of Beauty | 17 School for Cats |
| 9 The Riviera Express | 18 The Haunted Castle |
| | 19 Departure of the Carnival Queen |

The wonderful scope of artistic decorations and construction of tableaux cars or floats supersedes everything previously attempted at Nice or elsewhere in this direction. A wonderful picture. **600 feet**

3054 ... THE KING OF ITALY IN PARIS

During the recent visit of the King and Queen of Italy to Paris, we had the good fortune to secure excellent portraits of their Majesties as they were attending a State function. The result is a very pleasing and faithful reproduction of a brilliant assembly. **125 feet**

3055 ... LEONIDA'S PERFORMING CATS AND DOGS

A splendid film of most cleverly-trained cats and dogs; as almost everyone is a lover either of one or both of these domestic pets, their state of training and the human-like sagacity displayed in the many marvellous feats performed by them in the film cannot fail to make it a popular subject with all audiences.

300 feet**3056 ... MOTOR BOAT RACES AT MONTE CARLO**

By their impetuous dash, the Motor Boats, as they speed at high velocity through the water, raising spray in front and around them almost sufficient at times to obscure them from view, make a highly pictorial subject, with fine water effects.

175 feet

No. 3107. International Curlers' Contests.

Re-arrangement of the Russian Series.

3057 ... WINTER AND SUMMER PANORAMAS ON THE TRANS-SIBERIAN RAILWAY

The bleak intensity of the journey from St. Petersburg to Irkutsk across the Siberian desert, at both seasons of the year, is brought out in a telling way in this picture—showing the weary track by which, prior to the advent of the railway, countless thousands of hapless convicts had to trudge interminably on the terrible journey of 3 300 miles from St. Petersburg to the penal settlements of their “living tomb,” Siberia.

175 feet**3058 ... THE RUSSIAN TROOPS IN MANCHURIA**

Great troops of hardy fighters on their march to the Yalu after having crossed Lake Baikal. They are the warriors who fought so gallantly though so vainly against the sturdy Japanese in the many sanguinary conflicts of the Manchurian campaign.

250 feet



Facsimile (8 colours) Posters. Size 3ft. 8in. by 5ft. Price 9d. each nett.

3059 ... THE RUSSIAN ARMY CROSSING THE ICE ON LAKE BAIKAL

The background of the picture shows the Canteen in the middle of the ice, fifteen miles from either shore, stationed there as a place of refreshment for the troops compelled to march across the thirty miles of frozen surface of the lake.

On troikas drawn by the sturdy Manchurian ponies the Army provisions are seen transported, while Red Cross and ammunition sledges make up, with exceeding variety and picturesqueness, a fine picture.

250 feet

3060 ... GENERAL KUROPATKIN AND THE COSSACKS AT KHARBIN

Fine quality, full of action and of the greatest interest. The only animated picture of the great Russian General in existence.

Panoramic views of the station, are given, with Russian troops, just disembarked, marching towards the camp.

Many branches of the Russian forces are depicted in this excellent film, and from it a very clear idea may be formed of the vast numerical strength of the Tzar's great Army.

250 feet

No. 3057 to 3060. **"RUSSIAN ARMY IN MANCHURIA."**

Total Length 925 feet.

3061 ... NICE TO MONTE CARLO BY RAILWAY

One of the loveliest Railway panoramas ever photographed. Proceeding round the innumerable bends on this charming route, glimpses of the Bay are given, alternating here and there with mountain ledges, cuttings and bridges, anon winding amidst scenes of transcendent beauty. Portrayed with a realism so great as actually to make the spectator feel that he is making the railway journey in reality instead of witnessing a reproduction. A really splendid picture. **400 feet**



*Our War
Correspon-
dent at
Port
Arthur.*



3062 ... PANORAMA OF MONTE CARLO FROM THE SEA

A very pretty view of this famous and beautiful resort, taken panorama fashion from the deck of a steamer as it progresses along the water-front.

All the notable buildings and places of note are readily recognisable, being so clearly defined, while the collective aspect of the whole is most exceptional. **200 feet**

ITALY (GENERAL).

3063 ... GENERAL VIEW OF TURIN

In this beautiful series are reproduced the principal streets and monuments of Turin, one of the first educational centres of Italy, and noted for its modern statuary. Mole Antonelliana, the highest brick edifice in Europe, is 510 feet above ground. **100 feet**

3064 ... STREET SCENES IN MILAN

The musical centre of Italy. Owing to the potentiality of its canals, Milan is one of the most rationally irrigated districts in Europe.

The Piazza d'Armi—public garden—the magnificent quarter of wide streets, spacious gardens and private villas are shown in strong contrast to the narrow and irregular thoroughfares of the old city. **150 feet**

3065 ... STREET SCENES IN GENOA

A striking and characteristic series of one of the most important cities of Italy. From its position on the Ligurian Alps and overlooking the Mediterranean, an effective display is afforded of the magnificence of its palaces, famous for their sumptuous architecture and their artistic collections.

The series opens with beautiful views of Geneva from the sea, showing the busy harbour works and the flag-bedecked shipping. **175 feet**



No. 3068. Bridge of Sighs, Venice

3066 ... THE LEANING TOWER OF PISA

A photographically perfect view of this celebrated campanile, which is built of stone veneered with white marble. The tower is 55 feet in diameter, 172 feet high, and overhangs the base over 13 feet.

The leaning was caused by a settlement when the walls were 35 feet high, and the levels were then altered to keep the centre of gravity within the base. **50 feet**

3067 ... GENERAL PANORAMAS OF FLORENCE

A panoramic series of great beauty, showing the ancient city on both sides of the River Arno, with the Apennines to the north and hills to the south. Cornfields, vine and olive yards cover hill and valley, while the higher altitudes are clothed with pine, cypress, chestnut and ilex. The final touch of natural beauty is added by the abundance of flowers for which this district is famous.

The churches of Florence (170 in number), and the rough-hewn stone palaces—of which there are many—lend a peculiar character to the city; while a quaint effect is given by the tabernacles, or frames containing pictures of sacred subjects, with lamps burning before them, which still remain, commemorating the ancient usage of praying at the street corners.

The river is spanned by six bridges, and one, the Jewellers' Bridge (Ponte Vecchio), flanked on both sides by goldsmiths' shops, alone retains its ancient form.

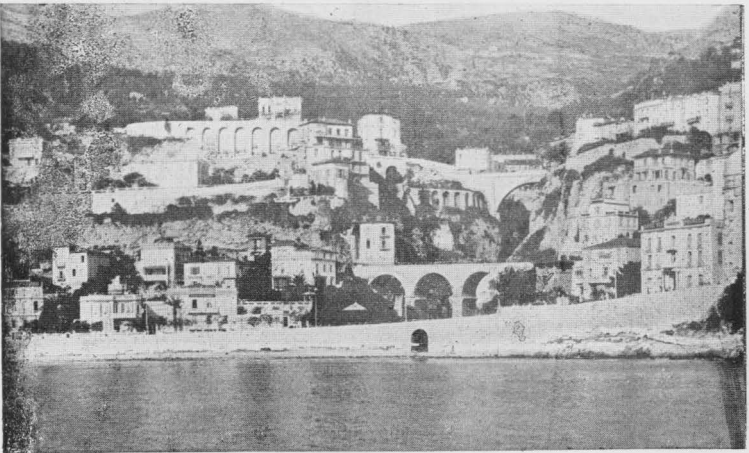
Beautiful avenues winding round the hills afford a magnificent prospect, and the overlapping houses on the Arno present a most picturesque appearance.



No. 3069 St. Mark's Place, Venice.

3068 ... VENICE AND THE GRAND CANAL

The beauties of Venice are well depicted on this film, in a fine series of pictures taken from gondolas which traversed the Grand



No. 3062 Monte Carlo from the Sea.

Canal past the imposing and famous buildings, which are shown from the best points of view. The effects obtained are stereoscopic, and the beauty and variety of the panorama are unsurpassable. **275 feet**



No. 3068, Grand Canal, Venice.

3069 ... FEEDING PIGEONS IN ST. MARK'S PLACE

The flocks of pigeons which inhabit the public squares and prominent business centres of many Italian cities are always a feature of great interest to tourists visiting the sunny land. This film depicts the famous pigeons of St. Mark's being fed in the great square of the Cathedral, and makes a charming and animated picture. **100 feet**



Facsimile (8 colours) Poster for No. 3070. Size 4ft by 3ft. Price 6d. each nett.

3070 ... THE GREAT WATER CARNIVAL OF VENICE

This may almost be taken as a replica of the Carnivals held at Nice and many other Italian cities, but here the gorgeous cars are gaily decorated gondolas, presenting a wealth of magnificence of adornment to which the canals or water-streets of the Queen of the Adriatic add a perennial charm. As the gaily-bedecked procession of gondolas, with their picturesque carnival-clad occupants, glide gently past the observer, along the azure-hued waterways of the beautiful city, a very fine pictorial effect is produced.

250 feet

3071 ... THE RUINS OF POMPEII

The imposing ruins of this famous old-world city, devastated hundreds of years ago by the same Vesuvius which recently, though on a smaller scale, spread disaster, is here shown in great detail and beauty. Pictures of such perfection were only made possible, after the assiduous and colossal labours of the exploration Societies laid bare the beauties of architecture and design, now successfully cinematographed for the first time.

250 feet



No. 3071. Pompeii in Italy.

3072 ... THE COLISEUM, ROME

This is an excellent picture of the world's greatest monument of man's architectural genius, the vast ruins of which strike the traveller with awe. The entire height of the building was 160 to 180 feet, and it was calculated to contain seats for 87,000 spectators, besides which, another 15,000 spectators could be admitted. The length of the amphitheatre is about 612 feet and the width 515 feet. The film gives a comprehensive idea of the magnificence of this colossal ruin, whose grandeur seems almost undiminished, though sufficient building material has been taken away from it to construct a great city.

100 feet



No. 3072. The Coliseum, Rome.

3073 ... EXTENDED VIEWS OF COLISEUM, ROME

This film is supplementary to 3072, and gives detailed views of the more interesting parts of the famous structure, including those areas where, in recent years, excavations have been made to examine the sub-structure, making the picture one of considerable scientific value, while to the student of history it presents in a most graphic way, one of the greatest glories of ancient Rome. **150 feet**

3074 ... THE FORUM, ROME

This picture is practically a survey of the Forum, and shows a splendid view of the ruins from a height near the Senatorial Palace. As the camera is rotated from left to right, a view is obtained of the short street, with its traffic, leading through the ruins of the Temples, &c., thus contrasting the 20th century innovation, electric traction, with its ancient surroundings. The Coliseum is plainly shown in the distance. **125 feet**



No. 3074. The Forum, Rome.

THROUGH ROME AND TIVOLI.

The most interesting panoramic series of Rome and district that has ever been produced, including, as it does, the most noteworthy objects in a city filled with monuments of bygone ages.

Order of Pictures :

Panoramic View of the Station and Square.

Panorama of the Sirens' Fountain, a cause of disturbance between the Vatican and city authorities, the former objecting to the four statues of Sirens which form the fountain's ornamental features.

Soldiers marching through the Corso. A regiment of infantry passing down the principal shopping street.

Trajan's Column and Square, a combination of ancient and modern, showing the Ruin of the finest of Rome's many grand constructions, varied by vivacious street scenes of the present day, with electric and other traffic, tourists, peasants, and little Italian children in their favourite occupation of posing.

Guards ascending the steps leading from the Forum. Street traffic through these ancient Ruins.

Circular panorama of the Forum: one of the principal sites of the ancient Rome.

The Basilica of Constantine: a panoramic view of these stupendous Ruins, seen from the Arch of Titus.

The Triumphal Arch of Constantine, opposite the Coliseum, showing a crowd of urchins and beggars scrambling for pennies tossed by visitors.

Tombs on the Appian Way: several imposing tombs, with a section of the original paving of the road, over which lizards are seen scampering.

Central approach to the Capital. A beautiful picture showing the flight of steps leading



No. 3075. Trevi Fountain, Rome.

to the Palace of the King and Queen of Italy, the Egyptian Lions and other Statues among the trees and shrubs, with the Palace in the background; the passing traffic along its base renders the scene one of much animation.

Fountain of the Aqua Paola, from which a constant flow emerges in the shape of three large cascades. This fountain, decorated with marble from the Temple of Minerva and granite columns from the old church of St. Peter, forms an imposing sight.

Panorama of the Pantheon, the only ancient Roman edifice still in perfect preservation. The sixteen unfluted columns of granite supporting the portico are seen to great advantage. The foundations of this temple were laid nearly 2,000 years ago. In striking contrast are the modern buildings lining the streets, which are thronged with traffic of every description.

The Scala de Spagna, consists of 137 steps, and forms a picturesque subject. The flower market and fountain at the base, artists' models, natives and visitors ascending, descending and lounging, and the traffic in the Piazza, the central point of the Strangers' quarter, lend much action to the picture.

St. Peter's and the Obelisk. A splendid picture of this famous Cathedral, showing much traffic in the foreground.

Panorama of St. Peter's and the Vatican. The Church is said to have been founded by the Emperor Constantine and built on the site of the Circus of Nero. To the right is the Vatican, the largest Palace in the world, with over 1,000 salons, halls, apartments, etc. Ascending and descending the steps of the Church are hundreds of visitors; many cabs constantly arrive and depart; children play about the fountains, whose waters are distributed in fine spray; doves strut consequentially over the pavements; while beggars lounge about. An interesting and instructive picture, full of action.

The Fountain of Trevi, the most magnificent in Rome. On leaving the city, travellers usually imbibe its waters, throwing a coin in the basin, in the pious belief that their return is thus assured.

Tivoli. Seventeen miles N.E. of Rome, and 830 feet above the sea. The position of Tivoli is very striking and beautiful; it stands partly on the edge of a lofty cliff, over which the River Arno falls in a most imposing mass of water. Temple ruins lend distinction and beauty to this magnificent scene. Hadrian's Villa, two miles distant, is one of the most important Roman ruins in the world. It is probable that the Venus de Medici came from this Villa.

The above Series is a triumph of Bioscopic Art, photographically perfect, and an unequalled object lesson in Roman history.

300 feet.

3076 ... ANCIENT ROME

This superbly photographed series introduces us to a city of the past, as distinct from a city *with* a past. Modern Rome is, as far as



No. 3075. St. Peter's. Rome.

possible, cleverly eliminated, and as we gaze upon the city of magnificent ruins, with its palaces, Coliseum, Forum, Arches, Capitoline



No. 3077. Making their Toilette, Naples.

Hill, Catacombs, etc., we seem actually to breathe the atmosphere of the mad Cæsars, of Augustus, Tiberius, Agrippa, Caius Caligula, Nero; of Julia, Lydia, and Agrippina; we forget our present environment as we see the Catacombs and Coliseum, with their memories of the persecution and martyrdom of the early Christians.

300 feet



No. 3077. *Street in Naples.*

3077 ... RAMBLES THROUGH NAPLES

While Naples disputes with Constantinople the claim of occupying the most beautiful site in Europe, no other place in the world combines within the same compass so much natural beauty with so many objects of interest.

Being built at the base and on the slopes of a range of volcanic hills, and rising from the shore like an amphitheatre, Naples is seen to the best advantage from its lovely Bay.

The houses are more remarkable for size and solidity than for taste and elegance. While some of the streets and squares depicted are wide and spacious, few pavements are visible. This does not trouble the inhabitants, however, for they appear to crowd the streets, markets, squares, etc., with an utter disregard of passing traffic.

Great animation is lent to the series by its scenes of boys diving for coins in the clear waters of the Bay—a sight familiar to all Mediterranean travellers.

A weird funeral procession forms a most unusual contrast to our own simpler functions of this nature, the white-hooded and masked monks presenting a most uncanny spectacle to unaccustomed eyes.

The tortuous streets of the poorer quarter, where the week's washing of many families is observed strung across the street from house to house, introduces a typical feature of Neapolitan life.

Busy scenes of basket-making are next presented, showing the skilled operators in active work ;

While an aged dame arranging the scant locks of an equally ancient mother of Naples, a third critically awaiting her turn, is a scene of much amusement.

Fun waxes hilarious, however, during the last picture, where a number of boys are engaged in a macaroni-eating competition. Their efforts to dispose of the steamy, stringy comestible are vastly entertaining.

375 feet

3078 ... VIEWS OF NAPLES, SORRENTO, AND CAPRI

A beautiful panoramic series of an exquisite subject. The grand Amphitheatre of Naples is gradually spread before the eyes of the spectators from the water's edge to the Castle of St. Elmo, which crowns the whole, until a comprehensive picture of the most densely-populated city in Europe is shown.

Resuming the journey, the harbour supplies excellent views of shipping and general water-side life ; and Sorrento, a summer watering-place on the Bay of Naples, is next seen. The natural coast scenery of Sorrento is most picturesque, and is varied by architectural structures of some pretensions, charmingly situated on the cliffs and down to the water's edge.

Passengers are next seen embarking in boats to visit the Island of Capri. There the scenery is of a beauty unusual, even in this country favoured by Nature. The sea caves of Capri are unrivalled for the splendid colour reflected on the rocks. The Blue Grotto, with interior effects marvellously reproduced, show through the arched openings the blue waters of the outside Bay.

200 feet

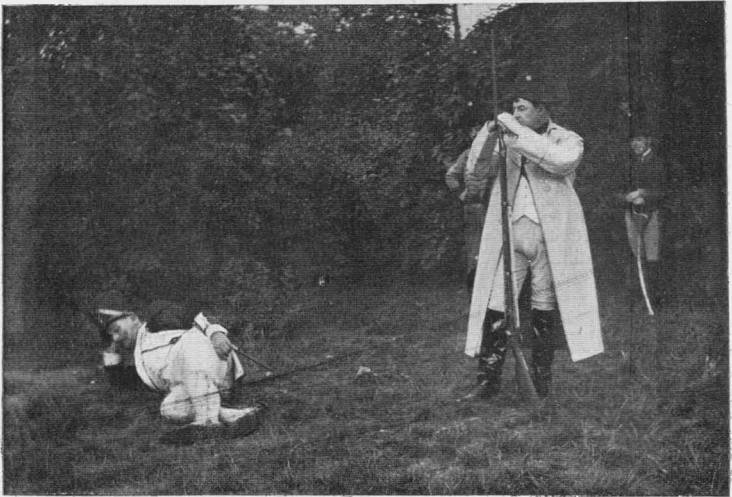
MISCELLANEOUS.

3079 ... THE "COW TOURNAMENT"

Herein is depicted a number of adept bull fighters goading a cow into exceedingly turbulent moods, during which the offenders are frequently tossed in the most startling manner. At other times they evade the animal's charge and attack only by exhibiting the most marvellous dexterity, and the final feat, with its great jump from imminent danger, is finely shown. *A decided novelty.* **175 feet.**

3081 ... THE GORDON BENNETT MOTOR RACE, 1905

Showing all the most exciting "corners" and "turns" in this great motor contest; and the cars at the controls, with good portraits of many famous drivers and notable motor men. The dash with which the cars come along is well shown, and all the best incidents, taken at several different points of the course, make up a fine picture, of great variety and much interest. **600 feet.**



No, 3083. *Napoleon and the Sentinel.*

3083 ... NAPOLEON AND THE SENTRY

Depicting the historical incident in the career of the world's greatest soldier, where Napoleon, finding a sentry overcome with days of arduous duty asleep at his post, takes the soldier's gun and acts patrol until the sleeper awakes. Recognising the Emperor, the sentry expects instant condemnation, instead of which he receives affectionate remonstrance, coupled with indulgent forgiveness. A fine picture. Exceedingly well represented. **200 feet.**

3085 ... A COCK FIGHT IN FRANCE

A really grand and stirring picture of a cock fight between picked birds of high value. The sport, although now tabooed in England, where it is so long flourished, is indulged in on the Continent with much

zest. Here the birds, during a prolonged series of brilliant tussles, actually fight to the death of one of the combatants. The film being taken close up, very large images of the birds, with exceeding fine detail, have been secured, and the spectator follows the fight with absorbed interest. Of this class of subject (which does not of course suit everyone) no result as fine as this has ever hitherto been secured.

250 feet

THE VINTNERS' FESTIVAL,

VEVEY, 1905.

Being a complete pictorial account of the remarkable
"Fête des Vignerons," at Vevey, Switzerland.

3087 ... THE WINE GROWERS PROCESSION

The feature, which is of great antiquity, has been twenty-five times presented at intervals of 10 years. It has now been bio-scoped for the first time, and the result is a pictorial pageant of great magnificence.

Three hundred and sixty thousand francs were spent on the production. The opening section depicts the imposing entry of the guild of Vine-growers, with officials, officers, counsellors, standard bearers, and hundreds of gorgeously clad attendants. 400 feet



No. 3087 The Wine-growers' Procession.

3088 ... THE ENTRY

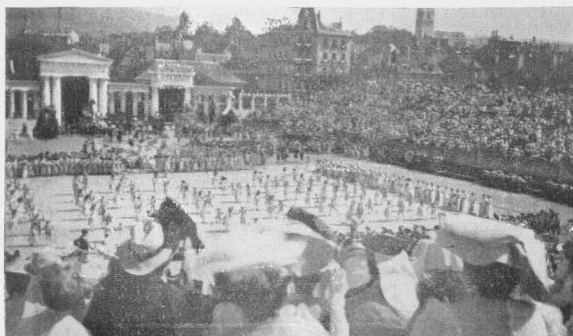
Through the marble portals of a magnificent arch now enter some eighteen hundred figurants, well ordered groups symbolizing the varying seasons of the year. Behind the marching companies come the triumphal cars of Ceres, Ceres and Bacchus, the grouping being in excellent taste and producing a strikingly beautiful effect.

175 feet

3089 ... VINTNERS' FETE—"WINTER"

True to the optimistic note of the whole festival, "Winter" is not represented as cold and forbidding, but as the happy time of mating for those whose vineyards and fields have repaid their toil with plenteous harvests. Preceded by huntsmen with coupled dogs, woodmen conducting wagons loaded with snow-covered pine, blacksmiths, coopers, minstrels, appear the wedding couples and guests, etc., and after them carts with the brides' outfits—beautiful oaken trunks, furniture, spinning wheels, and empty cradles.

225 feet



No. 3090. *Vintners' Fete—"Spring."*

their brown skins, and hosts of haymakers, both girls and boys, now appear. These children sing the season of love and blossom, and offer rose garlands at the throne of the goddess, while shepherds gently guide their ribbon-bedecked sheep, and graceful "jardineers" foot their joyous dances under hoops of jonquils and tender clematis.

275 feet

3091 ... VINTNERS' FETE—"SUMMER"

Blazing in purple and gold, the Ballet of Summer next comes on the scene—Ceres, on a splendid car drawn by oxen, while a Priestess surrounded by her maidens offers the golden sickle and cup to Harvest's deity. In the train of Ceres follow the gleaners, while behind come the threshers, and mounted herdsmen with fine flocks, making altogether a scene of great animation and beauty, every minute detail of which is finely rendered in the film.

300 feet

3092 ... VINTNERS' FETE—"AUTUMN"

Next in a whirling stream of gorgeously appparelled attendants comes Bacchus, semi-nude, draped in a leopards skin, holding in one hand the golden thyrsus, in the other the boxwood cup. He is poised on his triumphal car drawn by six splendid horses, their bridles held by six swarthy Africans appropriately robed. Following come crowds of Fauns and Bacchantes who fling themselves into a wild dishevelled dance, which is really one of the finest and most picturesque effects of the series.

150 feet

3093 ... INCIDENTS OF THE VINTNERS' FESTIVAL

Apart from the actual spectacle, there are many interesting



incidents which naturally and particularly lend themselves to the Bioscope in a pageant viewed by over 60,000 spectators. As depicting these, this film is well worth the attention of all who desire a complete and comprehensive record. In this, as in the pictures of the Festival throughout, unsurpassable photographic quality has been secured.

225 feet

No. 3092. *Vintners' Fete—"Autumn"*

MISCELLANEOUS.

3096 ... **MISS KELLERMAN, DIVING AND SWIMMING**

A very pleasing and excellent picture of the great lady swimmer, diving in many fashions, and swimming in many styles, during her practice appearances prior to essaying the Channel swim. The film gives excellent close views of the lady's natatory achievements, and her methods and speed are very well delineated. Springboard, back and front diving, are shown, and finally the lady swims right up towards the camera, and smilingly leaves the water. **150 feet**

3098 ... **"TARANTELLA DANCE AT SORRENTO"**

A splendid photographic reproduction of this popular dance, which is never so well executed as at Sorrento, to which district it is peculiar. The graceful and picturesque movements constitute "poetry in motion," and the Tarantella Dance is one of the delights of the tourist in Italy. **100 feet**



No. 3077. *A Macaroni Feast, Naples.*

3099 ... **SIGHTS OF PARIS**

A charming picture, full of animation, showing the principal sights of this great capital, the residential and shopping districts, with an endless variety of traffic, the cathedrals, palaces, fountains, promenades, parks, theatres, opera houses, gardens, markets. A fine display. **200 feet**

100 ... PANORAMA OF PARIS ALONG THE RIVER SEINE

An effective panorama of river life and motion. The steamboats plying on the Seine could profitably be taken as models for Thames passenger traffic by the London County Council. In this exquisite picture we obtain beautiful views of water-borne vessels of every description, also of the quays or embankments, Jardin des Plantes, Jardin des Tuilleries, Champs Elysees, Champ de Mars, Palais des Tuilleries, &c. Wonderful photography. **160 feet**

3101 ... THE LION TAMER

This will form a popular series, depicting a subject which is always a decided attraction—the performances of Lions in their cage, with their tamer. The photographer was fortunate in his selection of a favourable opportunity to secure these enthralling scenes, and a full performance was happily secured—without casualty. The facial expression of the beasts at feeding time is a study in animal physiognomy: all the evil passions of which the brutes are capable seem stirred to their depths as they fume and snarl and tear about their cage in frenzied desire for a toothsome morsel. A fine subject.

150 feet

3106 THE SULTAN OF MOROCCO AND HIS ARMY.

This wonderful series is one of unusual interest, illustrating, as it does, a subject difficult of access to the photographer, in a country where religious and national tenets are opposed to the pictorial reproduction of life. Our photographer, despite strenuous opposition, has, however, been enabled to secure the following pictures representing "The Disturber of European Peace" and his Army.

The Sultan of Morocco plays an important part in the politics of European Courts, scarcely a day passing without some incident of note taking place which concerns one or more of the Great Powers.

The continual unrest between the Sultan and the Pretender forms, just now, a subject of special interest, in view of the late Conference of Nations at Morocco, and the pictures, recently taken, give excellent photographs of attachés and eminent Moors of the Sultan's Staff. They also give a good idea of the result of the Sultan's efforts to place his army on a civilised footing.

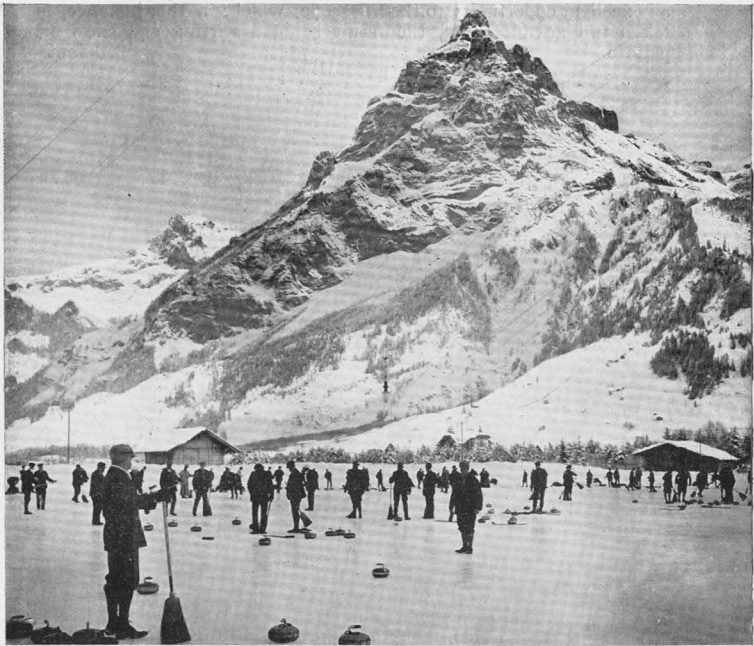
Order of Pictures :**In Two Sections. Sec. 1.**

- 1—The Sultan Leaving his Palace. Emerging from the gateway at Fez, he is shown astride an Arabian charger, surrounded by his staff and his slaves. Some of the latter hold gigantic umbrellas, to protect him from the glare of the sun, while others, with large fans, are occupied in chasing away flies.
- 2—The Sultan passing through the Principal Gateway of Fez, accompanied by his Grand Vizier and Minister of Music. A make-shift band of sorts is followed by a rabble of soldiers and natives.
- 3—Panorama of the Review Ground outside Fez, showing the city walls. Great animation is lent to this picture by the presence of tens of thousands of spectators.

Section 2.

REVIEW OF THE SULTAN'S ARMY.

- 4—**Infantry**, in grotesque uniform—partly European, partly Oriental, but chiefly nondescript.
- 5—**Field Artillery**. This arm of the service is commanded by the Minister of War. The guns, advancing at a gallop, halt suddenly in front of the camera, where the men unhitch the horses, unlimber, and—in most leisurely fashion—prepare to fire. The harness—indeed, the whole outfit—is so primitive that an appearance of playing at soldiers is unintentionally given.
- 6—**Mountain Artillery**: A branch of the service which is a particularly necessary equipment for such a country. The guns, body of carriage, wheels, etc., are shown mounted on mules. These gallop past the Sultan who, surrounded by his ministers, staff, and slaves with the usual accompaniment of sunshades and fans, is seen in the background.



No. 3107. *The Curling Links, Kandersteg.*

- 7—**Moorish Cavalry**. These give the finest display of the whole most interesting review. After saluting, eight or ten of their number, accomplished horsemen mounted on Arab steeds, gallop madly at breakneck speed through the dense crowds, firing their long-barrelled rifles meanwhile. The reckless and apparently purposeless dash, the clouds of dust raised during their progress, the smoke from the rifles, and the scattering crowds, make an effective and appropriate finale to an unique and photographically perfect series.

Total Length, 500 feet

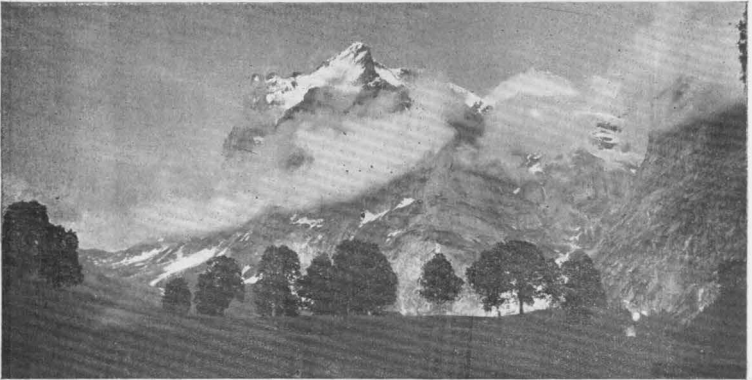
WINTER SPORTS.

3107 .. INTERNATIONAL CURLERS' CONTESTS AT KANDERSTEG

A very fine series of pictures of the International Curling Contests at Kandersteg, showing a trainload of competitors arriving and detraining in a severe snowstorm. The fine effect of the driving snow is splendidly depicted, and lends a realism to a scene which is unique. Afterwards, on the ice rinks, surrounded by the majestic Swiss mountains robed in their winter whiteness, the game is depicted in fine fashion, and many famous votaries of the roaring game are portrayed in the film. **300 feet.**

3108 ... SKI-ING AT KANDERSTEG

The winter sport of ski-ing, which has become so popular, affords an excellent opportunity to the Bioscope, which, in this instance, is taken full advantage of, the result being a stirring and excellent picture. **200 feet**



No. 1710. *The Wetterhorn*

3109 ... HOCKEY ON THE ICE

A spirited and excellent picture of the existing game, engaged in by a large number of players, and depicting some exceedingly lively turns, as first one side, then the other, seem to be likely winners. Very pretty and appropriate surroundings. **75 feet**

3110 ... STORMING A SNOW FORT

A large party of school boys, having built themselves a snow fort, consider their position quite secure. They are quickly assailed by a company of girls of similar age, and after a most spirited snow battle, in which the young ladies' pluck and resource show up to great advantage, the ever-conquering fair sex win the day, carry the fort by storm, and remain jubilant victors. A fine film. **100 feet**

3111 ... SKI-ING BY HORSE, AND SLEIGHING

Another good film of the ever-popular and most exciting sport of Ski-ing, the skiers being pulled along by horses, to the harness of which they grimly hold by one hand. The sleighing, which forms the latter part of the film, shows the lovely country roadways, with their heavy carpets of hummocky snow heaps, making a brilliant picture.

feet 125**3112 ... THE CARNIVAL AT NICE, 1906**

The Carnival of Nice, always a great spectacle, was, in 1906, of exceptional grandeur, and this film presents all its most salient features in hundreds of humorous and scenic tableaux.

The gorgeously decorated cars, the elaboration of detail, the rollicking processions of masked heads of colossal size, the allegorical figures and groups, and the unbounded animation and spontaneity of it all is well portrayed, while the rear, brought up by the huge representation of King Carnival, surrounded by his hundreds of picturesquely clad minions, constitute this picture the most complete and perfect representation of the real scene that it would be possible to secure.

450 feet

No. 3107. *Lunching on the Ice.*

3113 ... NAVAL BATTLE OF FLOWERS, NICE, 1906

The scene of this festival is Villefranche. Barges, beautifully decorated and occupied by charmingly-attired ladies, are towed slowly along near the shore by yachts and launches similarly beautified and representing swans and other graceful aquatic birds. As they pass, the spectators on land, and on board the adjacent yachts, etc., are bombarded with flowers by the fair occupants. The concluding pictures of this series show also a Battle of Flowers on land, carriages and cars, similarly decorated and occupied, being substituted for barges. A picture of great animation and beauty is here presented.

225 feet**M**

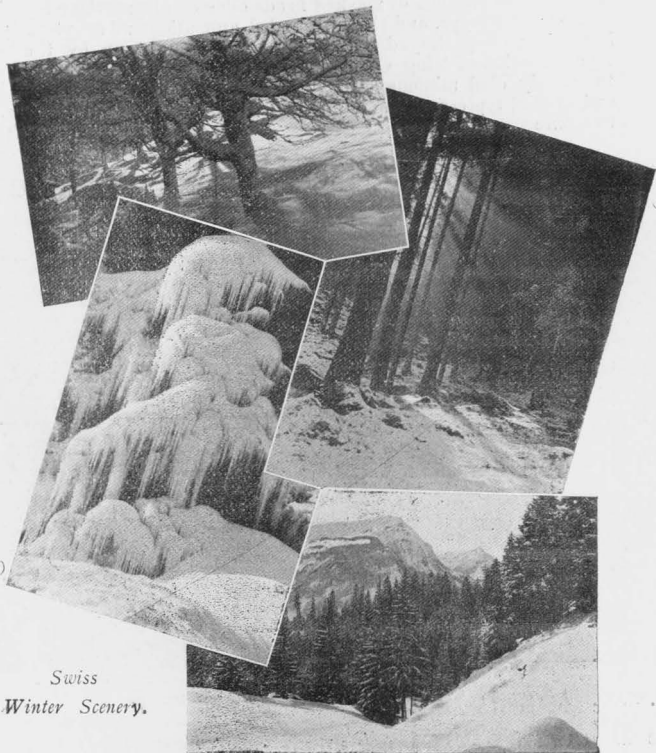
3114 THE OSTRICH FARM

A most unusually interesting and effective series, illustrating the Ostrich farming industry of South Africa.

We are first introduced to the spacious pens or runs, where the vivacious and gigantic birds are driven closely up for our inspection.

To show the larger specimens to greater advantage, tit-bits of gravel or other food (?) are offered them from a height, which offer they readily accept, stretching their bodies and necks to the fullest extent, greedily to secure and swallow the bribe.

We next see them at play, when their gambols are vastly entertaining.



*Swiss
Winter Scenery.*

Then at their feeding troughs, when the thought is engendered that food is a strong argument to use in pacifying an unruly ostrich.

Ostrich eggs next claim our attention, and a very fine collection is shown. The farmer and a boy are placing them in a basket, keeping wary eyes, however, upon their feathered charges, who seem disposed to take advantage of any possible opportunity for mischief.

One bird views the farmer with deep distrust, evidently considering prior claims to the eggs.

A passage-at-arms between farmer and ostrich here occurs. Fortunately, a strong palisade intervenes, but, even then, a long rake is necessary to induce her to keep her distance.

Wondering what is coming next, we are shown a gigantic ostrich struggling with three men and a boy.

Eventually, her silly little head is enveloped in a black bag, a man with much difficulty mounts the creature, and away she goes at racing pace, farmer up.

Curiosity is evidently a strong feature of ostrich character, for as bird and rider dash madly from one pen to another, the whole ostrich family give chase, and a highly amusing episode concludes this most entertaining series—the bird dislodges its rider, who is badly thrown amongst the feet of the feathered spectators. **200 feet**

3116 ... FALLS OF THE RHINE

The views of rapids, cataracts, cascades, and falls are a dream of natural beauty in motion. As we stand on the bank, we gain some idea of the force of the current by a knowledge that the Rhine descends nearly 7,000 feet in one-third of its 800 miles course from the Alps to the German Ocean. This series is taken from one of the most lovely parts of the route, which abounds in ruined castles, romantic crags, sunny vineyards, and picturesque natural ravines. As a boatman attempts the seemingly impossible task of negotiating the current, the spectator involuntarily catches his breath, expecting every moment to see boat and man swept ruthlessly away. **125 feet**

This most exquisitely photographed Subject, beautifully hand-coloured, can be supplied at an extra charge of 6d. a foot

Some Press Opinions on . . .

THE RHINE SERIES.

"SUNDAY TIMES."

"Enchanting."

"ENTR'ACTE."

"Very effective."

"MILITARY MAIL."

"Beautiful."

"WEEKLY TIMES AND ECHO."

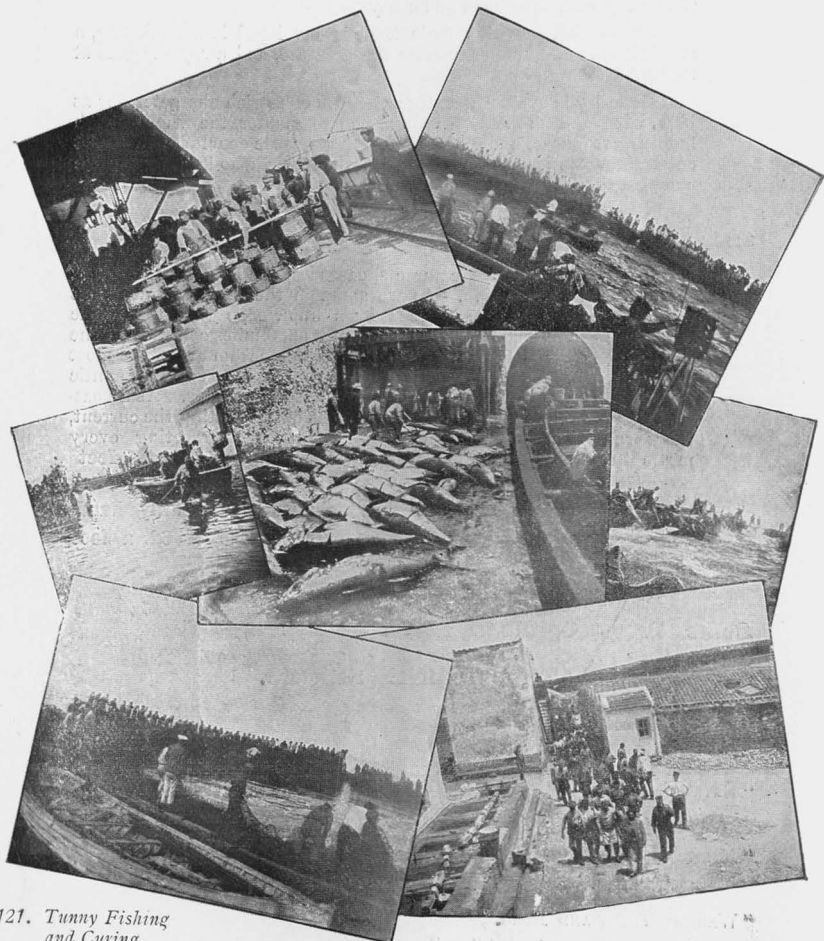
"New and most interesting."

"WINNING POST."

"Travellers on that picturesque highway are aware of what an *embarras de richesses* of land and waterscape the river provides and it is therefrom that Mr. Urban has taken his new series chef d'œuvres in living pictures."

3121—

TUNNY FISHING IN TUNIS.

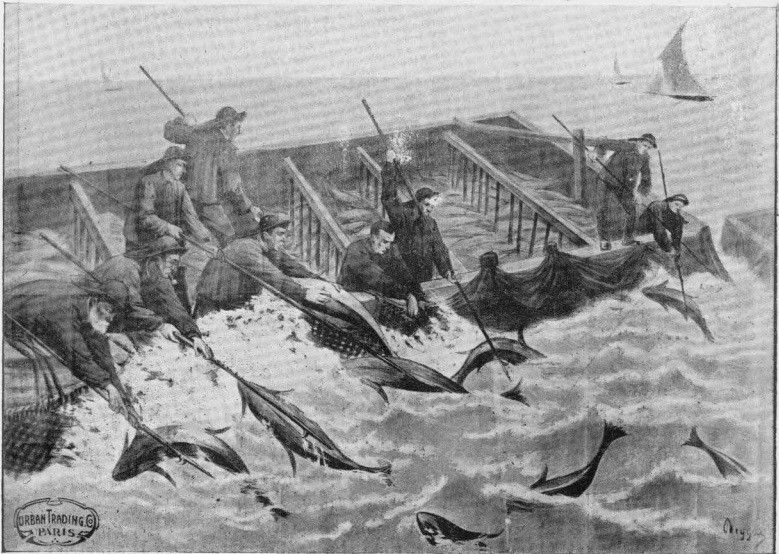


3121. *Tunny Fishing
and Curing.*

In this most interesting series are depicted the methods employed in an industry of which little is known outside Tunis—that of fishing for Tunny or Thon, and its preparation as an article of diet. Thon, though a delicacy served at the principal hotels and fashionable restaurants of the world, is a luxury very seldom procured in any save a canned or preserved form, except in Tunis.

When full grown this fish measures from 12 to 16 feet, and weighs between 500 and 600 pounds. Nets for catching these finny monsters must of necessity be strong. They are made of the stoutest hempen rope, and are paid out over a large sea area during the night, afterwards being anchored to barges. In this instance as many as 20 barges are shown, manned by 400 to 500 fishermen—not too great a number to conduct one haul.

In the morning these barges, which act as gigantic floats to the net, are formed into a circle, gradually decreasing in area and closing upon the catch. In their frantic endeavour to escape the encircling net—biting, rushing, and ferociously attacking each other—the water is converted into a squirming, seething cauldron, and on the fish being brought to the decks of the barges it is generally found that one half their number have been killed by the other half.



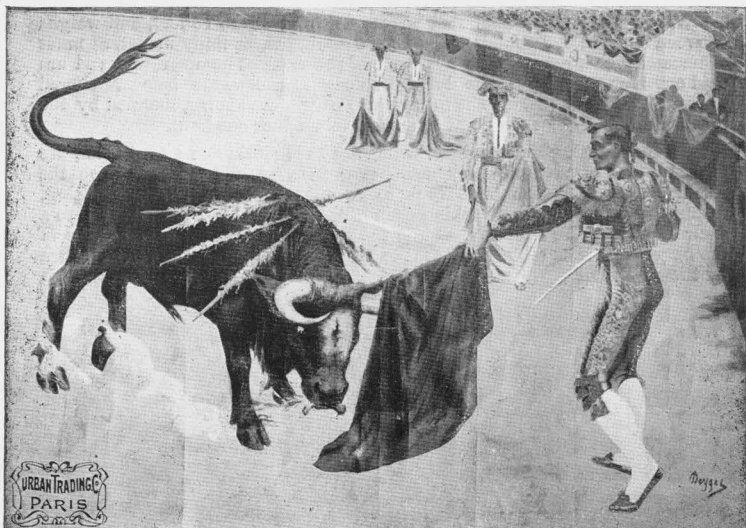
No. 3121. Tunny Fishing. Facsimile Poster, 4ft. by 5ft. Price 6d. each net.

Over 800 fish were secured in this demonstration. They are drawn from the water by fishermen armed with long, barbed harpoons, as shown in the illustration. After a haul, the water for miles in the vicinity of the catch is red with the blood of the victims of the fisherman's harpoon, and of their own ferocity.

The photographic quality of this series is superb, and the film full of action. A most unusual and enthralling subject.

The series is arranged in the following order:—

Fishermen leaving the Village. Throwing out the Nets. The captured Fish. Efforts to Escape. Harpooning the Monster Fish. Loading Barges with the Catch. Washing and transferring the Fish to Shore. Decapitating and Cleaning the Fish. Cutting up the Carcase for canning purposes. **250 feet**



*Fac-simile 8-colour Posters, size 4 by 5 feet.
Price 6d. each net.*

3131 ... GREAT BULL FIGHT IN MADRID

Photographed by special concessions granted only to us.

Not since the last contest of gladiators has there been such a spectacle as the Bull Fight affords. Seats rising tier upon tier afford accommodation for ten thousand spectators, wild with excitement. After a blare of trumpets, the doors under the President's box are seen to open, and from each door emerges a file of bull fighters.

First in the opening procession come the trumpeters, then the picadores on their sorry steeds, then the banderilleros with beribboned spikes, then the matadores, each with his four aides—picked men these last, the idols of Spain.

After all except three or four of the picadores have withdrawn, another door is opened, and the bull rushes in. He stands for a moment, dazed by the glare of sunshine; then, recognising an enemy in one of the picadores, he charges with head down. The picador has his spear and wears great boots which reach to the thigh; he is also added, so that he is not likely to receive injury. As the horses have no protection, four of them are soon accounted for, and dragged out of the arena.

After the first charge the bull, who has received some pricks stands for a moment, panting. Then enter the banderilleros, who seem to take their lives in their hands; owing to their agility, however, they are rarely injured. One of them faces the bull, and holds a banderillo, or barbed spike, above his head. The bull charges, and the man, watching his opportunity, implants his spikes one on either

side of the bull's neck; at the same moment he leaps aside, while the bull rushes past, and the crowd yells its applause. After a few of these wild rushes the bull is ready for the matador, and the last stage of the fight begins.

The matador and his four assistants take the centre of the arena amid the cheers of the crowd. Their object is to tempt the bull to make short rushes, and to this end each carries a red scarf with which to infuriate the animal. A man will approach a powerful bull mad with rage, wave a red scarf before his eyes and step aside, drawing his scarf across the bull's horns.

The selection of the moment for giving the *coup de grace* requires good judgment and steady nerve. The bull must be made to charge directly at the matador, who must face him, and kill him by one thrust of his long heavy sword. A moment too soon and the blow will fail, when all the sympathy of the crowd will be transferred to the bull; a moment too late, and the matador's life is not worth a pin's fee.

Order of Pictures:

- 1—DRIVING A HERD OF BULLS OVER THE PLAINS
- 2—THE HERD OF BULLS RUSHING INTO THE BULL RING ENCLOSURE
- 3—THE EXTERIOR OF THE "COURSO DE TORO" (Arena) on day of Bull Fight
- 4—ARRIVAL OF SPANISH LADIES AND GENERAL PUBLIC
- 5—THE GRAND ENTRY OF MATADORS, BANDERILLEROS, PICADORS, MULETEERS, &c., &c.
- 6—A BEVY OF SPANISH BEAUTIES Showing thousands of ladies in white mantillas watching the opening ceremonies
- 7—CAVALLIEROS ANNOUNCING THE OPENING OF THE BULL FIGHT
- 8—A FIERCE BULL CHARGING INTO THE ARENA
- 9—A TURN WITH THE PICADORS Charging the horses
- 10—THE BULL GORING FOUR HORSES TO DEATH
- 11—BULL FIGHTERS IMPLANTING THE BANDERILLOS
- 12—THE FATAL PLUNGE OF THE MATADOR'S SWORD
- 13—THE MATADOR'S SECOND THRUST (the *coup de grace*)
- 14—THE DEATH OF THE BULL
- 15—ENTHUSIASTIC DEMONSTRATION BY THE SPECTATORS
- 16—THE MULETEERS DRAGGING THE DEAD BULL ACROSS THE ARENA

The most exciting and perfect photographic . . .

. . . Bull Fight Picture ever taken.

350 feet

THE ROYAL SPANISH WEDDING.

A GRAND SERIES OF PICTURES OF MADRID'S MAGNIFICENT PAGEANT, THE ROYAL MARRIAGE FETES, AND THE ROYAL BULL FIGHT, &c., &c.

Exclusive pictures by kind courtesy of

HIS MAJESTY KING ALPHONSO XIII. OF SPAIN.

Being the only recipients of Royal concessions, we obtained facilities in choice of positions, etc. for taking exclusive pictures, which were not possible in the case of any other operating firm.



3122 ... KING ALFONSO XIII. LEAVING THE CATHEDRAL AFTER SPECIAL HIGH MASS, ACCOMPANIED BY H.R.H. THE QUEEN MOTHER AND THE GRANDEES OF THE ROYAL SPANISH COURT

An imposing picture taken within the Grand Colonnaded Entrance to the Cathedral, showing the Archbishop and Clergy, the picturesque body guard, the halberdiers, preceding and following the Royal procession. Every face a portrait. A picture of great historic value.

125 feet

3133 ... AUTOMOBILE FETE BEFORE KING ALFONSO AND PRINCESS ENA

A most interesting picture, showing the motor car pageant in Spain anterior to the Royal Wedding. Two hundred cars of every variety and make—though the majority were magnificent, and a great many of them 60 h.p. Mercedes—present an extraordinary animated scene. The cars are filled with ladies who, undeterred by the dust, have donned their best toilettes. Every car carries the Union Jack and the Spanish Ensign, and in most cases hundreds of these tiny emblems are stuck in lamps and bonnets. Huge models of the arms of England, too, cover the backs of many of the cars.

King Alfonso, himself an enthusiastic motorist, took his part in the procession, his car flying the purple flag of Castile. The picture shows his arrival at El Pardo, with the Princess Ena standing on the balcony, saluting His Majesty by waving her handkerchief: Romeo and Juliet modernised.

150 feet

3138 ... THE KING'S HALBERDIERS ARRIVING AT THE ROYAL PALACE. MADRID

The King's Halberdiers, in their quaint dress and picturesque appearance, are seen as they arrive at the Palace to assume the duties of their office in connection with the Royal Wedding. Only in countries with long historic associations do we find such animated old-time survivals, and we invariably draw comparisons between the Halberdiers and our own Yeoman of the Guard, or "Beefeaters." An interesting and pretty subject.

60 feet

3134 ... ARRIVAL OF KING ALFONSO AND PRINCESS ENA AT THE CATHEDRAL OF SAN GERONIMO. DEPARTURE, AFTER THE WEDDING, OF THE KING AND QUEEN, PRINCE AND PRINCESS OF WALES, &c.

An excellent picture, full of action, showing the splendid and historic pageant from points of the greatest advantage. We see the State coaches of the Grandaes of Spain, all gilt and heraldry, with attendants in brilliant livery, arrive: Prince after Prince, with fitting escort passes, followed by Princes and Princesses of the Blood Royal of Spain. Amongst these is the Infanta Isabel, weeping. The greatest reception, however, awaited their Royal Highnesses the Prince and Princess of Wales, whose portraits are easily recognised. The "Coach of Respect" follows, with exactly the same escort as that occupied by the Prince.

The Procession, though always brilliant, seems unending, but at last the plumed crested heads of the eight white horses drawing the Royal Carriage are seen. With his Majesty are Don Carlos and the Infante Alfonso, the King's cousin and heir. Whatever interest, however, we may experience in his arrival, is eclipsed by the coming of the Princess Ena, positively her last public appearance in that capacity, as she arrives at the Church.

Here a scene of almost barbaric gorgeousness is presented. A glittering throng of Grandaes, attired not only in military uniforms, but also in the garb of their religious orders, emblazoned with insignia, pass up the sweep of steps leading to the silvered portals, while left and right of the entrance, supported by splendid silver halberds, are the canopies of the ambassadors.

After the wedding, we see the happy Royal couple emerge, waving their hands in characteristic Spanish salute, and the remarkable and historic scene is closed, so far as this district is concerned, by the departure of the Royal carriages and their glittering escorts: a pageant within a pageant.

200 feet

3132 ... ROYAL WEDDING PROCESSION, WITH BOMB OUT- RAGE

The Royal Procession is here seen in all its gorgeousness in the now historic Calle Mayor, on its way from the Church to the Palace, after the wedding. King Alfonso and Queen Victoria, radiantly happy, had not passed our photographer more than thirty yards when the dastardly attempt at assassination, which horrified the whole world, was made. As the occurrence took place only a few seconds after the Royal carriage had passed the camera, our operator was first on the spot, and, alone amongst our competitors, we were fortunately enabled to secure a picture record of the sad event. The scene of tragedy and confusion which ensued immediately after the explosion of the bomb is faithfully depicted; the carriage, and the fallen horse, still breathing, are shown, as are the Guardia Civile cutting the harness and pushing the carriage to the side of the road. The King and Queen are depicted leaving the scene in the reserved carriage, drawn this time by black horses, and His Majesty's gloved hand waves in assurance as he drives away under a strong guard of cavalry. *A picture which will become historic.* 275 feet

3135 ... THE QUEEN'S CORONATION PASSING FROM THE CHAPEL TO THE PALACE

This charming series is one which stands alone—an isolation of which we are justly proud. From some unexplained cause, no reporters or artists were present on this historic occasion; therefore no record, verbal or pictorial, with this exception, remains, of one of the most historic and interestingly beautiful processions of the whole series of Wedding Festivities. The concessions we received enabled our staff to enter the precincts of the Palace, and take up positions most favourable to our purpose, and the result is here depicted of the Procession of the King and Queen as they passed from the Chapel where the ceremony of the Queen's Coronation was performed to their own apartments.

No horses or trappings here, no glittering military escort with prancing and champing steeds, but a grand aggregation of all the Princes and Princesses of Spanish Blood Royal, and of the Royal Guests from other countries, recognisable from their excellent photographs, results. Spanish Grandees, Ambassadors and other dignitaries of Church and State follow, all afoot, many bareheaded, laughing and taking gaily en route. The Infanta Isabel is again seen, a kind, motherly lady with silvery hair; she is no longer weeping, however, but smiling graciously as she passes.

The grand finale is reached when the newly-crowned Queen, with her Kingly partner, pause directly in front of the camera. For a second the King, with rare consideration, is seen to leave her side, and the audience is honoured by a gracious bow, not directed at the cheering multitude of the street without, but at the camera—a gracious and graceful recognition, purposely accorded, of the affection and enthusiasm of her own people—a Royal thought, Royally acted upon. 150 feet

3136 ... ROYAL BULL FIGHT AT MADRID

THIS SERIES PRESENTS THE SPECTACULAR EFFECT ONLY. Owing to the total elimination of the cruel scenes associated with the sport, the pictures will not offend the tenderest susceptibility. For a correct representation of a Bull Fight—an unexpurgated series—we refer our patrons to No. 3131 in this Catalogue.

Not for years has Spain seen such a display as the one here represented. The country had been searched for the strongest bulls and its most famous toreadors. The fifteen thousand tickets had been scrambled for and quarrelled over by grandees, officials and officers, and, long before the proceedings began, the Plaza des Toros was packed with the rank, wealth and beauty of Spain. And not of Spain only, for practically all the foreign Princes and Special Missions—with the exception of Great Britain—were present.

The opening pictures show the crowded amphitheatre, tier upon tier of seats densely packed, and an imposing and animated scene is presented as the Royal carriage, with its noble escort, is driven into the arena. It may be noted that such a State Entry has not been made for twenty years. A pleasing effect is given as the Royal party enter their box—every head is turned, and handkerchiefs are waved in acclamation.

The performance begins with a State Parade of all participating in the great show. Most of them are on foot, but there are three gorgeous State coaches occupied by the Cavaliers who are to perform first. Following come the toreadors and other participants, gay in red, white and blue costumes, liberally bespangled.

The trumpet sounds, and the first bull is let loose. The splendidly mounted Cavaliers gallop round him, showing the utmost dexterity in avoiding his attacks, and endeavouring to plant lances in his neck; the torreros, on foot, make the customary play with their mantles, showing all their skill in eluding rushes, and taking the greatest risks with coolness and impunity. A beautiful series, giving grand photographic effects.

325 feet

Press Opinions on the Royal Bull Fight Series.

“WENTMINSTER GAZETTE”

“A remarkable series.”

“ERA”

“The Royal Bull Fight is another film of considerable interest, as it was the first function of the kind ever attended by an English Princess. The famous matadors are represented in rich costume, and all the cruelty has been eliminated from the spectacle as shown on the screen.”

“ENTR'ACTE”

“There are several series of films depicting the celebrations in Madrid, but the one shown at the Alhambra is, without doubt, far and away the most interesting.”

3137 ... ROYAL MILITARY REVIEW AT MADRID

The King and Queen are seen to arrive on the review ground, escorted by Guards and followed by an unusually large and brilliant Staff, superbly mounted. The saluting base being reached, the March-past begins, and a most realistic picture is given of the troops as they pass rapidly in review, with accurate bearing and in splendid alignment, column after column, line after line, with mountain artillery, bands, etc. The series conclude with the departure of the King and Queen in the order in which they arrived.

175 feet

3129 ... SEVILLE ON A GALA DAY

Spaniards are a pleasure-loving people, fond of galas and fetes. On all such occasions as the one depicted, the appropriateness of the mantilla, as an adornment suited to the peculiar loveliness and grace of the ladies of Spain, is successfully demonstrated. Full of beauty, excellently photographed, and depicting the annual Battle of Flowers, Processions, etc., this series is remarkable for its animation and variety.

150 feet**3123 ... RELIGIOUS PROCESSION IN SEVILLE**

A partly religious, partly military, and—to northern eyes—wholly quaint celebration is here depicted. Relics and trophies, man-borne, of all sizes and fantastic shapes, are shown. The spectators are seen reverently to salute as occasion and religious belief demand. A typical Spanish celebration.

275 feet**3124 ... H.M. KING OF SPAIN—SPORTSMAN**

Attending and participating in a Pigeon Shoot. Splendid portraits and characteristic poses—Seville.

125 feet.**MISCELLANEOUS.****3125 ... TRAGEDY OF YESUYIUS**

These pictures show Vesuvius in eruption, and are taken from a distance, not so much to depict the awful grandeur of the actual volcano, as to illustrate the real underlying tragedy. We see the mighty crater vomiting its surfeit of lava, fire and smoke, while molten streams are observed flowing down the mountain sides, dealing ruin, death and destruction in their course. Villages, vineyards and railway are destroyed before our eyes, and we are shown peasants in frantic search of missing relatives; others, homeless, aimlessly wandering; and a procession of devout villagers carrying a cross and vaguely imploring divine succour. Other villagers are clearing accumulations of sand from their roofs; others are searching among the debris for traces of their lost ones. Finally we are brought to a militia-guarded square, where the recovered dead are brought for identification. As this takes place, each body is reverently enveloped in a sheet, and we see long rows of enshrouded forms awaiting burial. A sadly pathetic series.

The subject is rather gruesome, though not repellant. Nevertheless, the series gives a true reproduction of actual happenings in one village out of scores similarly devastated.

200 feet**3126 ... KING EDWARD AT ATHENS**

This series is doubly important, as chronicling the return of the Prince and Princess of Wales from their Indian Tour, and the Royal Visit to Athens for the opening of the Olympian Games. It is especially valuable as giving most excellent portraits of their Majesties the King and Queen, the Prince and Princess of Wales, and the Crown Prince and Princess of Greece.

The arrival of the Royal Yacht at Piræus is first shown, and in the great harbour, full of ships of all nations, we notice the effect of a Royal Salute fired from the warships.

The King and Queen are next seen disembarking from the Royal barge, and we are shown the progress through the streets, packed with cheering crowds.

Arrival at the Stadium is next depicted, and afterwards the visit to the famous ruins of the Acropolis. Splendid views of the Parthenon, Erechtheum, Temple of Victory, Theatre of Dionysius, etc., are shown, and the Royal party are seen to great advantage as they enter the waiting carriage.

We were also graciously permitted to take pictures of the Royal Garden Party at the Palace, and this most interesting series concludes with an excellent portrait view of His Majesty in plain dress, walking with sprightly gait alone and unattended, evidently in excellent health and spirits. 200 feet

3128 ... **RAILROAD PANORAMA ALONG THE RIVIERA COAST**

A practical demonstration of Nature's loveliness, coupled with man's ingenuity, enterprise, and skill, this panorama forms a series of absorbing interest, combining perfect photography with excellent subject

Starting from Nice, its street traffic, lovely gardens, radiant with blossom and marvellously laid out, are projected upon the sheet. Through railway station into the country, we pass mountains dotted with villa residences from water's edge to heights; rugged coast scenery then flits past—inaccessible cliffs, frowning crags, solitary shore. Palatial residences amidst luxuriant vegetation follow; then old-time villages, more sea, cliffs, crags, and a beautiful film ends with glimpses of the magnificent architecture of the Riviera. 300 feet

3139... **THE SARTHE MOTOR RACE**

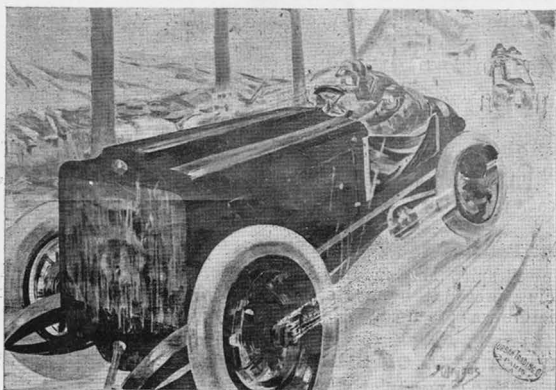
(JUNE 26-27, 1906)

For the **GRAND PRIX OF THE AUTOMOBILE CLUB OF FRANCE.**

Showing the principal Cars and their Drivers.

The Views of the Race were procured from nine different positions.

Excellent photographic quality throughout.



Facsimile of (8 colour) Poster, Size $4\frac{1}{2}$ by 3 feet.

Price each, 7½d. net.

Order of Pictures :

- 1—PUTTING THE FINISHING TOUCHES TO THE HOTCHKISS CARS
- 2—WEIGHING IN No. 3a RENAULT CAR, DRIVEN BY SISZ
(the winner of the Race)
- 3—WEIGHING IN RENAULT MOTORS No. 3c and 3b, DRIVEN
BY EDMUND AND RICHER
- 4—CAR No. 3a AND SISZ READY FOR THE START
- 5—RICHARD BRAZIER CAR No. 1b, STARTING
- 6—SISZ STARTING ON HIS MARVELLOUS PERFORMANCE
- 7—No. 2c's MOTOR STOPS AT THE START AND HAS TO
BE RESTARTED
- 8—THE STRAIGHT ROAD AT LA FOURCHE
Showing four cars at great speed (including the winner)
- 9—ROUNDING THE FAMOUS LA FOURCHE CURVE
Where Sheppard came to grief
- 10—THE ENTRANCE TO ST. CALAIS
Where Leblou came to grief by taking the curve too rapidly,
mounting the bank, and breaking his wheel against the palisade. He
repairs the wheel and starts again
- 11—OVER THE PLANK ROAD AT ST. CALAIS
Sheppard misses his way, runs up the forked road, has to back
down, and loses time by restarting
- 12—REVICTUALLING STATION OPPOSITE THE GRAND STAND
Lancid changing his damaged radiator.
- 13—ON THE ROAD THROUGH THE WOOD
Fine view
- 14—SISZ AND THREE OTHER DRIVERS SPEEDING THEIR
MOTORS
Through the main streets of three villages, showing how the
roads were guarded by palisades
- 15—RUNNING WITH THE RACERS
A splendid panorama showing three cars racing at full speed,
being preceded by a Hotchkiss car from which this "running"
picture was procured. A great novelty. Most exciting
- 16—THE ARRIVAL OF THE WINNER AT THE GRAND STAND
Being congratulated by the crowds

Total length 375 feet

THE WELLMAN POLAR EXPEDITION.

A visit to Mr. Wellman's Headquarters on Danes Island, showing views obtained by our artist who accompanied the French Scientific Expedition organized by Dr. Olivier on the s.s. "Isl de France."

3141 ... IN THE ARCTIC REGIONS

(a) THE HUNTING PARTY LEAVING FOR THE COAST

Departure from Bergen, Norway. Panorama of Bergen and the Fiords. Panorama of Spitzbergen. Landing of Hunters and Ponies at Red Bay. Off for a Reindeer Hunt. Life in a Lapland Village. Return from the Hunt. Counting the Spoil. Transport to Small Boats.



No. 3141. In the Arctic Regions.

(b) THE s.s. "ISL DE FRANCE" STRANDED ON A ROCK

The signal of Distress. The Captain and the Pilot searching the horizon for help. German Express Boat to the Rescue. Life-boats ready to take off the Passengers. The Captain in despair. Dutch Cruiser "Friesland" hauling the s.s. "Isl de France" off the Rocks. Bidding good-bye to the "Friesland."

(c) A VISIT TO DANES ISLAND

The Scientific Party landing from small boats.

Arrival at Mr. Wellman's Headquarters. (The Island is temporarily taken possession of by Americans).

Panorama of the Camp, showing Andre's Hut, Pitt's Monument, Wellman's Building, the Balloon Shed, the Car of his Airship, Aluminium Boats, Gas Cylinders, and other Apparatus in construction by which Mr. Wellman intends to reach the North Pole and return within eight hours.

A Group of Lap Guides, showing the Hut occupied by M. Andre, also the Balloon Shed from which he started on his ill-fated trip.

The German Correspondent of the "Berliner Lokal Anzeiger," who, in spite of Mr. Wellman's restrictions, has pitched his tent outside the limits of Wellman's Camp; in this manner he is able to follow the progress of this Expedition, and forward his news to Hamerfest by special steamer. (Mr. Wellman will allow no journalist to land on the territory over which he has raised the "Stars and Stripes.")

Mr. Wellman leaving Danes Island in small boat to partake of dinner on the Dutch Cruiser "Friesland." (Large splendid portrait showing Mr. Wellman raising his cap in greeting to the Urban Operator on Danes Island as his boat draws away from shore.)

Excellent Photographic Quality.

Total Length, 500 feet



The Wellman Polar Expedition on Dane's Island.

"THE TRIBUNE" ON

THE WELLMAN POLAR EXPEDITION SERIES

SAYS:—

"The most interesting series is the one which comes last. This illustrates incidents in connection with Mr. Wellman's balloon expedition to the North Pole, and constitutes the first illustrated record of this undertaking The panoramic views of the camp, the pictures of the balloon shed, of the car, of the airship, and of the other apparatus in course of construction, by which means the explorer intends to reach the North Pole and return within eight hours, are exceedingly interesting."

3143 A CHILD OF NATURE

A charming series in eighteen Pictures, pathetically fascinating and attractive. The story here told concerns the love affairs of a servant girl and the son of her master, a farmer; an exciting attempt at suicide and a thrilling rescue, terminating with a delightful scene of forgiveness. This delicate subject has been most carefully handled, and will prove unusually acceptable and popular.

Order of Pictures :

- 1—**Servant Girl going into a new Situation.** Friendly carrier gives her a lift on the way ; Arrives at village ; Hunts up the farm.
- 2—**Farmer's House.** Received by master ; Introduced to son ; " Now, no nonsense ! "
- 3—**Son proceeds to show Servant her Duties**
- 4—**Watering Horse at the Farm Pond.**
- 5—**A Country Lane.** Gathering fruit.
- 6—**Courtship—Night Scene** (tinted to show moonlight effect).
- 7—**Servant discovered making certain Garments.** Lover appears ; Mutual joy when he is told of coming event. They decide to tell the old man, fondly expecting that he will be equally pleased.
- 8—**They explain, producing tiny Garments.** Farmer indignant ; Entreaty vain ; Son's expostulations useless ; The Servant is ejected.
- 9—**Weary Girl arrives at Hospital.** Scene in ward ; Happy Mother ; Baby's first toilette.
- 10—**Mother discharged, with Baby, from Hospital.** Determines to return to lover ; Scene by the way ; Tired and Hungry ; An old beggar man gives her food.
- 11—**Arrives at Farm.** Farmer and son at work in fields ; She seeks them out ; Altercation ; Expelled for a second time ; She retires dejected.
- 12—**Son protests ; Father strikes him.** He follows the servant and their baby.
- 13—**The River Side** Men unloading barges ; Servant and baby approach, unseen.
- 14—**Suicide !** Clasp ing her child, she jumps into the swift river ; She is seen !
- 15—**Thrilling Rescue.** Man after man dives into the water ; Found ; Baby handed out first to woman on wharf ; Mother tenderly lifted ; Doctor arrives ; Alive ! They place baby into her arms.
- 16—**Distracted Lover appears.** Tender meeting ; Once more they determine to seek the farmer's forgiveness.
- 17—**Farmyard.** Still obdurate, the farmer repels them with scorn ; As a last resort, the baby is produced.
- 18—**He can't resist the Baby.** Gradual softening ; Baby fastens on to the old man ; He yields ! RECONCILIATION.

Magnificent Photography. Enacted by Professional Artistes.
NATURAL SCENERY. A BEAUTIFUL PICTURE.

575 feet

3144 ... A VOYAGE IN BRETAGNE

A beautifully descriptive series of land and seascapes and water-place pictures of the Normandy Coast, photographically perfect.

The rugged scenery, with magnificent waves breaking on the wild rock-bound coast, indented by sheltered coves, inlets, and sandy bays in which happy children are merrily disporting; the town, river, and bridge traffic; the fleet of fishing boats reposing peacefully in harbour, their crews quietly mending nets and preparing for the next venture, make a picture of Norman life and surroundings invigorating even to look upon.

A charming variety of subject, too, is given by the inclusion of adjacent inland scenery—a peaceful, park-like country with its comfortably irregular farms and homesteads dotting the verdant valleys and tree-clad hills.

A scene of much animation is lent to the concluding pictures, which show the sea front of the leisured loungers, the seniors dreamily basking, while the youngsters rollic and tumble in the waters of the incoming tide.

300 feet



IN PREPARATION.

Will shortly be published.

“Bonnie Scotland”

The production of this, the most comprehensive animated series of Scotland and its beauties ever published, occupied a large staff of experienced operators, under the personal supervision of Mr. Charles Urban, during the whole of last season.

It will prove intensely interesting, alike to the Tourist, the Sportsman, the Student of National Life and Customs, the Antiquarian, the Archæologist, the Lover of the Romantic, and the Seeker after the Unusual.

Many of the scenes will be revelations even to those supposed to be familiar with every phase of Scottish life, containing as they do, items not generally thought to exist. Every point of interest in Scotland, from the Border to the far north of the Outer Hebrides, has been practically covered, and the pictures have been secured by the co-operation of the North-Western, Caledonian and Highland Railways, and David MacBrayne's steamers.

Full particulars of this exquisite series will
shortly be ready, and will be forwarded to
our patrons on application. . . .

3400 ... From Grape to Champagne.

The Champagne Industry is far more complicated than many people imagine. The various processes the wine has to undergo before it reaches the consumer are very many. The following facts, together with the pictures, cannot fail to be of the greatest interest, and will even enable the public to follow the Industry from start to finish.

SYNOPSIS.

The vintage usually begins at the latter end of September, when the gathering of the Grapes takes place throughout the whole champagne district.

The vineyards are situated on the sides of what is generally known as the mountain of Rheims, which is a long ridge of very hilly country extending in length about 20 miles.

The scenes of the vineyards, reproduced in the pictures, were taken at Verzenay, which is one of the finest growing districts of the champagne country.

Thousands of men, women and children are employed during the vintage, which lasts about two weeks.

When the grapes are gathered they are immediately sorted; all faulty grapes are separated from the good ones; and the latter are then taken in baskets to the press houses, generally situated about a mile or so away from the vineyards. On arriving at the press houses the grapes are weighed into baskets holding 120 lbs. each, and at once pressed.



No. 3400. *Sorting the Grapes.*



No. 3400. *Gathering Grapes.*

As will be noticed, when the juice of the grapes comes from the presses, it is immediately pumped into casks, and these casks are then despatched to the respective town factories.

The dinner hour is always a great time amongst the vintagers, when gaiety and mirth give way for the time being to the more serious work of the day.

When the casks arrive at the factory they are kept until the Spring; "cuvees" are then made of the various growths, and the "tirage" or bottling takes place.

After the operation of bottling, which is so clearly shown on the pictures, the wine remains for a considerable time undisturbed in the cellars, after which each bottle is placed in a slanting position, and is shaken every day for a period of from a month to six weeks, in order that the sediment caused by the fermentation in the bottle may settle on the cork. This manipulation is one of the most difficult to accomplish, and the "remuer" shaker has to be exceptionally skilled in his work. An excellent scene is depicted of the "remuer" shaking the bottles.



No. 3400. Grapes for the Press House.

A subsequent operation takes place in the shape of disgorging; that is to say, the cork with the impurities caused through fermenta-

tion is drawn, the natural gas in the bottle blowing out any of these impurities.

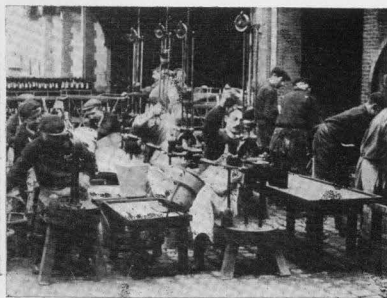


No. 340. Filling Casks with Wine.

From the disgorger it is passed to another workman, who fills up the bottle with the same wine, to replace what is lost. Thence, another workman proceeds to put in the necessary amount of liqueur or sweetening, which generally consists of the finest sugarcandy mixed with old still champagne. After the wine is liqueured the final cork is put in. The amount of liqueur or sweetening that is put into the

bottle depends upon the market for which the wine is intended; for instance, in England the wine is consumed very dry, which means that a very small amount indeed of sweetening is added. On the other hand, the wines for the Continent nearly always contain a much larger percentage of liqueur. The pictures of the disgorging of the wine will enable the onlooker to see with what care each bottle has to be handled, and through how many hands it has to pass.

When once disgorged the wine is ready to be labelled, capsuled, &c., and finally prepared for exportation.



No. 3400. Bottling the Wine.

The processes of washing the bottles, selecting the corks, labelling and packing the wine are all shown in the pictures, which reproduce to the public all the intricacies connected with the champagne industry.

Order of Pictures :

- 1—General View of Vineyards, with thousands of Pickers
- 2—Children Picking Grapes from lower veins
- 3—Close View of the little Girl Pickers cutting bunches of grapes from vine
- 4—Child-love in a cosy corner
- 5—Sorting the Grapes by hundreds of pretty girls
- 6—General View of Courtyard of Presshouse (Weighing the Grapes)
- 7—Dinner Hour with the Pickers
- 8—Recreation before resumption of work
- 9—Filling Casks with Grape Juice
- 10—Stock of Wine Casks in Cellars
- 11—Wines leaving Verzenay by Carting
- 12—Arrival of Wines at Rheims
- 13—Washing and Steaming Bottles
- 14—Filling Bottles and Corking
- 15—Turning Bottles in Rack
- 16—Disgorging (the most important operation)
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- 18—Consignment for Exportation
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